DESCRIPTION

DE

PARIS:

Où l'on rend compte des Egliſes, des Palais, des Edifices publics, des Bibliothèques, des Manufactures, & des Tableaux qui y méritent l'Attention des Etrangers.

Par M. l'Abbé ANTONINI.

NOUVELLE EDITION.

A lequelle ou a ajouté une Liſte Chronologique des Peintres, depuis le rétabliſſement de la Peinture, juſqu'à notre tems, & une Carte des Environs de *Paris*, & des Routes qui y menent de *Calais*, & de *Diepe*, utile à tous les Voiageurs.

TOM. II.

A *LONDRES:*

Chez *Jean Brindley*, Libraire de S. A. R. Monſ. le Prince de *Galle*, en *New-Bond-Street*. 1749.

A

VIEW

OF

PARIS:

DESCRIBING

All the Churches, Palaces, publick Buildings, Libraries, Manufactures, and fine Paintings; neceſſary for the Obſervation of Strangers:

By the Abbot ANTONINI.

To this new Edition is added,

A Chronological Liſt of Painters, from the Re-eſtabliſhment of Painting to the preſent Time. With a Map of all the adjacent Places round *Paris*; as alſo the Roads between *Calais*, *Dieppe*, and *Paris*, uſeful for all Travellers.

VOL. II.

LONDON:

Printed for JOHN BRINDLEY, in *New Bond-Street*, Bookſeller to his Royal Highneſs the Prince of *Wales*. 1749.

BODLEIAN
P
10 OCT 1963
LIBRARY

A MEMORIAL OF PARIS,

And the Neighbouring Places.

The MANUFACTURES.

The Gobelins.

THE Tapeſtry which is made here, is wrought to the higheſt pitch of perfection. All Foreigners are fond of purchaſing pieces of it; even the Flemmings themſelves, notwithſtanding they have curious workmen in this way in their own country.

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Un nommé *Gobelin*, fameux Teinturier de Reims, vint s'établir dans cet endroit, ſous le Regne de François I. La Maiſon en a retenu le nom depuis. Monſieur Colbert en 1667, y fit établir une Manufacture Royale, comme on lit ſur la principale entrée : *Manufacture Royale des meubles de la Couronne.*

Il y a eu autrefois juſqu'à huit cens Ouvriers, en Peinture, Sculpture, Orfévrerie, Broderie, &c. & le fameux *le Brun* en étoit le Directeur. Quoique le nombre n'en ſoit pas à préſent ſi conſidérable, il y a toûjours d'habiles Maîtres.

On n'y voit que les Tapiſſeries de haute & baſſe Lice, qui ſont actuellement ſur le métier. Dans les ſeuls jours de la Fête de Dieu, on y voit des Tapiſſeries anciennes & modernes, pluſieurs deſquelles ſont relevées en or, & de deſſeins parfaits.

On y voit auſſi quelques Ouvrages de Peinture, ſur leſquels on travaille pour les finir. Il y a entr'autres un grand Tableau, qui repréſente le Sacre de Louis XV.

One *Goblei*, a noted Dyer at Rheims, was the firſt who ſettled in this place, in the reign of Francis I. The Houſe has retained his name ever ſince; in which Mr. Colbert, in 1667, eſtabliſhed a Royal Manufactury; as is evident from the inſcription over the Portal. *The Royal Manufactury of the King's houſhold furniture.*

Formerly there were about 800 Workmen here, conſiſting of Painters, Sculptors, Goldſmiths, Embroiderres, &c. and the celebrated *Le Brun* was then their Director. Notwithſtanding the hands at preſent are not ſo numerous, there are always ſome Maſters here, eminent in their way.

Only the Tapeſtries that are upon the Looms, of different ſorts, are in common to be ſeen. But on the Feaſt of God, in particular, you may ſee abundance of fine Tapeſtry both ancient and modern; ſome pieces whereof are heightened with gold, and exquiſitely deſign'd.

There are likewiſe ſeveral pieces of Paintings, always to be ſeen, which the artiſts are ſtill at work upon. Amongſt others, there is a very grand One, that expreſſes the Coronation of Lewis XV.

La Couleur d'Ecarlate qu'on fait dans cette Maiſon eſt très-renommée. On l'attribue à la qualité de l'eau d'une petite riviere qu'on appelle la Biévre, qui eſt toute proche.

Le ſieur *Dagly*, Liégeois, fait un vernis malleable, dont il eſt l'Inventeur, preſque auſſi beau que celui de la Chine.

Il y a dans la même Maiſon une Académie pour le Deſſein. On y expoſe un Modele comme à l'Académie de Peinture au Louvre.

Les Ouvriers qui travaillent dans cette Manufacture ont de grands Privileges, de même que les Apprentifs.

Les plus fameux Maîtres qui y travaillent, ſont *Jans* & *le Févre* pour les Tapiſſeries. *Kercoven* pour la Teinture en ſoye & en laine. *Chavannes*, Peintre pour les payſages. *Le Clerc*, Peintre. Les *Martins*, Peintres des Batailles, éleves du fameux Vandermeulen, *Audran*; Graveur. M. *Chattelain*, excellent Peintre pour le Payſage, eſt Controlleur.

The Scarlet, made in this Houſe, is highly valued. The beauty of it is aſcrib'd to the quality of the water of a Rivulet that runs by, call'd the Biévre.

Sieur *Dagly*, of Liege, makes a varniſh that is malleable (of which he was the Inventor) and almoſt as beautiful as China it ſelf.

In this Houſe likewiſe there is an Academy for deſigning, in which there is a Model, as at the Academy of Painting in the Louvre.

The Workmen concern'd in this Manufacture have ſeveral valuable Privileges, and ſo have even the Apprentiees.

The moſt eminent Maſters now reſident, are *Jans*, and *Le Fevre*, with regard to Hangings; *Kercoven*, in reſpect to dying of Silks and Woollen; *Chavannes* for painting of Landſcapes; and *Le Clerc* for painting in general; the two *Martins* for Battle-Pieces, both Pupils of Vandermeulen; *Audran*, for Engraving; and Mr. *Chattelain*, excellent in Landſcapes, is Comptroller.

Manufactures des Glaces au Fauxbourg S. Antoine.

EN l'an 1666. J. B. Colbert, dont nous avons ſouvent parlé, fit établir cette Manufacture. Auparavant les François tiroient les glaces de Veniſe, & de quelque autre endroit.

Dans cette Maiſon on ne fait que polir les Glaces, & y mettre le vif argent. La fonte ſe fait à Cherbourg & à ſaint Gobin.

On attribue aux François l'invention de fondre le verre pour faire les Glaces: à préſent le ſecret eſt connu dans differens pays.

On a fait des Glaces qui ont arrivé juſqu'à 120. pouces; celles d'un auſſi gros volume ſont taxées à... les plus grandes & les plus belles ſe voient à la Galerie de Verſailles.

Il faut ſe ſouvenir d'aller voir les Ouvriere qui travaillent à mettre le vif argent aux Glaces.

Le nombre de gens qui travaillent à préſent dans cette Manufacture, eſt d'environ quatre cens.

The Manufacturies of Plate-Glaſs, in the Suburb of St. Anthony.

IN 1666, *J. B. Colbert*, of whom we have frequently made mention, firſt eſtabliſh'd this Manufactury. Formerly the French had all their Plate-Glaſs from Venice, and other foreign parts.

The whole Buſineſs of this Houſe is to poliſh the Glaſſes, and cover the Backs with quick-ſilver. They are caſt at Cherbourg and St. Gobin.

Some aſcribe the art of caſting Glaſs for this purpoſe to the French; but at preſent the ſecret is known in divers others countries.

There are ſome Plates that are 120 Inches high. Such as are of that extraordinary magnitude are tax'd at ———. There are none larger or more beautiful than thoſe in the Gallery at Verſailles.

You muſt not fail to viſit the Workmen that lay the quick-ſilver on the backs of the Glaſſes.

The Number of the preſent Workmen in this Houſe is about 400.

Manufacture des Tapis, à la Savonerie à Chaillot.

APrès la Manufacture des Gobelins, qui eſt la meilleure qu'on ait en Europe pour les Tapiſſeries, on peut aller voir celle de la Savonerie. A préſent on y travaille des Tapis à la maniere de Turquie. Ces Ouvrages ſont comparables à ceux qui viennent du Levant. Les Curieux ne doivent pas négliger de les aller voir.

On a commencé cette ſorte de Manufacture en France en 1604. ſous le regne de Henri IV.

De la Verrerie.

SAns beaucoup s'écarter, on peut aller voir la Verrerie qui eſt près de-là. On y fait des Ouvrages preſque comparables à ceux de Veniſe & d'Angleterre. S'il eſt vrai qu'on y ait le ſecret de faire des Gobelets qui réſiſtent au feu, on en doit faire quelque cas.

The Manufacture of Carpets, in the Soap-House at Chaillot.

AFter the Manufacture of the Gobelins, which is the beſt in Europe for Tapeſtry, you ſhould viſit the Manufactory at the Soap-Houſe. At preſent they work Carpets there after the manner of Turky. What is wrought here is as good as what we have from the Levant. The Curious ought not to fail of ſeeing them at work.

This kind of Manufacture was firſt ſet on foot in France in 1604 in the reign of *Henry* IV.

Of the Glaſs-Houſe.

WIthout going out of the Way, one may viſit the Glaſs-houſe, where the Work will almoſt ſtand in competition with what is wrought either at Venice or in England. If it be true, that they have the ſecret of making Glaſs that will ſtand the fire; we muſt allow that to be no inconſiderable article.

DES BIBLIOTHEQUES.

JE ne crois pas qu'il y ait un Pays plus riche en Bibliothéques que Paris. Les François aiment beaucoup à lire : le beau Sexe même ſe fait un grand amuſement de la lecture; ainſi chacun tâche de ramaſſer des livres. Nous nous arrêterons ſeulement aux Bibliothéques les plus belles & les plus riches qu'on trouve en cette Ville : ſcavoir.

La Bibliothéque du Roi.

Celle du Collége Mazarin, autrement dit les quatre Nations.

Celle de ſainte Genevieve.

Celle des Jeſuites, au Collége.

Celle de ces mêmes P. P. rue Saint Antoine.

Celle de l'Abbaye de St. Germain.

Celle de Saint Victor.

Celle de Sorbonne.

Celle des Petits Peres.

Celle desPP. de la Doctrine Chrét.

Celle des Avocats.

Celle de M. le Cardinal de Rohan.

Celle de M. l'Abbé de Rothelin.

Of their Libraries.

I Am apt to think no Country can boaſt of richer Libraries than Paris. The French are fond of reading. Nay, the fair Sex make reading one of their principal amuſements. Thus every one endeavours to get the beſt collection of books he can. We ſhall only take notice of the fineſt and moſt valuable that are in the City, *viz.*

The Royal Library.

That of Mazarin College, formerly call'd the four Nations.

That of St. Genevieve.

That in the Jeſuits College.

That of the beforemenion'd Fathers in St. Anthony's Street.

That of the Abby of St. Germain.

That of St. Victor.

That of the Sorbonne.

That of the Petty Fathers.

That of the Fathers of the Chriſtian Doctrine.

That of the Advocates.

That of Cardinal de Rohan. And,

That of Abbé Rothelin.

De la Bibliothéque du Roi.

LA Bibliothéque du Roi eſt non-ſeulement la prémiere du Royaume : mais peut-être eſt-elle auſſi une des plus riches & des plus nombreuſes de l'Europe.

Quelques Auteurs ont attribué le commencement de cette Bibliothéque à Charlemagne ; mais ils ne parlent que par conjectures.

Ce qui eſt certain, c'eſt que le Roi Jean laiſſa à Charles V. ſon fils, un petit nombre de Livres conſidérable pour ce tems-là ; Charles V. l'augmenta juſqu'au nombre de 900 Volumes, & Charles VI. ſon ſucceſſeur y en ajoûta d'autres. On conſervoit ces Livres dans une tour du Louvre, qu'on appelloit, *la Tour de la Librairie.*

De tous ces Livres il ne s'en trouve maintenant dans la Bibliothéque du Roi que cinq ou ſix ; car outre les autres accidens arrivez, le Duc de Betfort, Regent du Royaume pour les Anglois, les emporta tous en Angleterre en 1423.

Les Succeſſeurs de Charles VII. juſqu'à François I. ſe formerent une nouvelle Bi-

Of the King's Library.

THE King's Library is not only the beſt in the Kingdom, but perhaps the richeſt, and moſt voluminous in all Europe.

Some Authors aſcribe the firſt Erection to Charlemain; but that is mere conjecture.

'Tis certain, that King John left Charles V. his ſon, a ſmall number of Books, which were looked upon as conſiderable at that time; Charles V. augmented this number to 900; and Charles VI. his ſucceſſor, made ſome additional improvements. Theſe Books are kept in a tower belonging to the Louvre, which is call'd, *the Library-Tower.*

Amongſt all theſe Books there are not above five or ſix to be ſeen in the King's Library; for beſides Caſualties, the Duke of Bedford, then Regent of the Kingdom for the Engliſh, exported them to England in 1423.

The Succeſſors of Charles VII. down to Francis I. form'd a new Library.

bliothéque. François I. y trouva 1000. volumes; & il l'augmenta conſiderablement.

Catheriné de Medicis dépouilla la Bibliothéque de Florence de très-rares Manuſcrits, & en enrichit celle-ci. En effet, j'ai vû dans la Bibliothéque du Roi d'excellens Manuſcrits Italiens, ſur-tout de nos premiere Poëtes, comme *Dantes*, *Petrarque*, &c.

Mais tout ce que les autres Rois ont fait pour cette Bibliothéque eſt cenſé peu de choſe en comparaiſon de ce que Louis XIV. y a donné de tréſors & de richeſſes. Les François ont raiſon d'appeller le tems de ce fameux Monarque, le ſiécle d'Auguſte, comme les Italiens appelloient celui de Leon X. dont ils ont perdu à préſent entierement le ſouvenir.

Cette Bibliothéque eſt ouverte au public les Mardi & Vendredi au matin, depuis neuf heures juſqu'à midi.

On dit que cette Bibliothéque contient plus de 90,000 volumes imprimez, & prés de 40,000 volumes manuſcrits. Elle a été enrichie des Manuſcrits du Comte de Brienne, de Meſſieurs de Gaignieres, d'Hozier, Baluze, de l'Abbé de Louvois, de M. Colbert, & dernierement de ceux de M. J. Cangé.

Francis I. found there 2000 volumes only; but augmented them conſiderably.

Catharine de Medicis ſtripp'd the Library of Florence of all its choiceſt Manuſcripts, and embelliſh'd this with them. In ſhort, I have ſeen in the King's Library ſeveral excellent Italian Manuſcripts, eſpecially of our firſt Poets, ſuch as *Dantes*, *Petrarch*, &c.

All, however, that other Kings have done for the Library, are but mere trifles, comparatively ſpeaking, to the immenſe treaſures which Lewis XIV, hath conferred upon it. The French have juſt reaſon for calling this great King's reign, the Auguſtan Age, as the Italians called that of Leo X, whoſe remembrance at preſent is buried in oblivion.

This Library is open, for the ſervice of the publick every Tueſday and Friday Morning, from nine to noon.

We are credibly inform'd, that this Library contains above 90,000 printed volumes, and near 40,000 manuſcripts. It has, moreover, been enrich'd with the Manuſcripts of Count de Brienne, Meſſ. Gaigniere, de Hoſier, Baluze, Abbé de Louvois, Mr. Colbert, and laſtly, with thoſe of Mr. J. Cangé.

Outre ce grand nombre de Livres qu'il y a dès-a á préſent dans la Bibliothéque du Roi, & les fonds pour en acheter tous les ans, on doit encore y fournir deux exemplaires de toute ce qui s'imprime dans le Royaume par privilege du Roi : ainſi il eſt ſûr qu'elle deviendra la Bibliothéque la plus conſiderable de l'Europe.

On y voit, entr'autres, une Bible Latine *in-folio*, manuſcrite, ſur du parchemin vierge, en lettres d'or, embellie de Figures, dite la Bible de Charles de Chauve : l'on croit qu'elle a plus de 900 ans. Le deuxieme tome du Nouveau-Teſtament, grand *in* 40. Quelques-uns veulent que le premier tome ſoit à Cambridge, en Angleterre : l'un & l'autre volume paſſent pour avoir plus de 1200. ans. La Bible Latine, deux volumes *in folio*, imprimée à Mayence l'an 1462. Le Breviaire & le Miſſel Moſarabes, & quantité d'autres Livres imprimez, & manuſcrits très-rares : *Pauperis eſt numerare pecus.*

Outre les Livres on y voit quantité d'autres curioſitez. Un Buſte en marbre, d'Iſis, ancienne Divinité des Pariſiens,

Beſides the vaſt number of Books already depoſited in this Royal Library, and an annual ſtock for purchaſing others, two copies of whatever is printed in the Kingdom, with his Majeſty's Royal Licence, muſt be brought in here; from whence 'tis evident, that in time it muſt be the moſt valuable Library in all Europe.

Amongſt other Books, here is a Latin Manuſcript Bible *in fol.* written in Velum, in Gold-characters, embelliſh'd with fine deſigns, call'd the Bible of Charles the Bald, which was finiſh'd, as is thought, above 900 Years ſince: The ſecond Tome of the New Teſtament in large Quarto. Some inſiſt, that the firſt is lodg'd in the Library of Cambridge in England. Theſe two Volumes are thought to be above 1200 Years old. A Latin Bible, two Volumes in Folio, printed at Mentz, in 1462. The Breviary and Moſarabian Miſſal, and divers other printed Books, as well as Manuſcripts, that are very very valuable and very ſcarce. *Books can be number'd only in ſmall Libraries.*

Beſides the Books, there is a large quantity of other curioſities. A Buſt in Marble of the Goddeſs Iſis, an ancient

deux Lacrymatoires de cryſtal, &c.

On y garde comme une choſe des plus précieuſes, le Tombeau de Childeric, quatriéme Roy de France, compoſé de diverſes Médailles d'or, d'anneaux, & d'autres antiquitez. Ce Tombeau fut trouvé ſous terre l'an 1653. à Tournai, par des Pionniers qui travailloient aux Fortifications. L'empereur Leopold en fit préſent à Jean-Baptiſte de Shomborn, Archevêque & Electeur de Mayence; celui-ci le donna à Louis XIV. l'an 1664.

Le Catalogue imprimé n'eſt pas encore achevé, mais il y en a deux manuſcrites; le premier contient les noms des Auteurs, 22. volumes *in-folio*; & l'autre les titres des Livres, quatorze volumes *in-folio*.

On voit dans un cabinet à part une Collection prodigieuſe d'Eſtampes, depuis le commencement de la Gravûre, & une Hiſtoire naturelle peinte en miniature, ſur vélin, qui compoſe quarante deux volumes. La garde en eſt confiée à M. *de la Croix*.

Les deux Globes qui ſont dans le même endroit ont douze pieds de diamétre.

Deity of the Perſians. Two Lachrymatories of chryſtal, &c.

Here is preſerved, as one of the moſt valuable relicks, the Tomb of Childerick, 4th King of France, embelliſh'd with divers golden Medals, Rings, and other pieces of antiquity. This Tomb was found under-ground, in the Year 1653 at Tournai, by ſome Pioneers as they were working upon the Fortifications. The Emperor Leopold made a preſent of it to John Baptiſt de Shomborn, Archbiſhop of Mentz; and he gave it to Lewis XIV. in 1664.

The printed Catalogue is not as yet finiſh'd; but there are two Manuſcript Copies. The firſt contains the Names of the Authors in 22 volumes, Folio. And the other the titles of the Books in 14.

In a ſide-cloſet are to be ſeen a prodigious Collection of Prints, from the commencement of the art of Engraving, and a natural Hiſtory painted in miniature, on Velum, containing in the whole, about 42 volumes. The Care of them is entruſted to Mr. *De la Croix*.

The two Globes, in the ſame place are 12 foot diameter. I never ſaw any be-

Je n'en ai vû aucune part de ſi beaux ni de ſi grands. Le Cardinal d'Eſtrées les donna à Louis XIV. & il les avoit fait faire par le *P. Coronelli*, Cordelier Vénitien. On a vû long-tems ces mêmes Globes à Marly, avant qu'ils fuſſent portez à Paris.

Le fameux Cabinet de Médailles & des Antiques qui étoit autrefois dans cette Bibliothéque, eſt actuellement à Verſailles.

Le Bibliothécaire eſt Monſieur l'Abbé *Bignon* ; ſon nom lui ſervira pour tout éloge. M. l'Abbé *Salier* eſt Garde des Livres imprimez, & M. *Melot* l'eſt des Manuſcrits.

De la Biblicthéque de Sainte Geneviéve.

CEtte Bibliothéque eſt compoſée d'environ 50,000 volumes. Maurice le Tellier, Archevêque de Reims, qui mourut en 1710. a légué à ce Convent ſa Bibliothéque, qui étoit compoſée de 17,000 volumes, tous Livres rares & recherchez. On en a un Catalogue imprimé *in-folio*.

fore ſo beautiful and ſo large. Cardinal *l'Eſtrées* who had them made by Father *Coronelli*, a Venetian Cordelier, gave them to Lewis XIV. Theſe Globes were to be ſeen at Marly long before they were carried to Paris.

The celebrated Cloſet of Medals and Antiquities that was formerly in this Library, is now at Verſailies.

The Librarian is Abbé *Bignon*, whoſe name is a ſufficient commendation. Abbé *Salier* is Keeper of the printed Books, and Mr. *Melot* of the Manuſcripts.

Of the Library of St. Genevieve.

THis Library conſiſts of about 50,000 volumes. Maurice le Tellier, Archbiſhop of Rheims, who died in 1710, added his Library conſiſting of 17,000 volumes, all ſcarce and well collected books, to this Convent. There is a printed Catalogue of it in *Folio*.

Cette nombreuſe Bibliothéque, telle qu'on la voit aujourd'hui, n'eſt que la Collection de peu d'années. En 1624. lorſque le Cardinal de la Rochefoucault, Abbé Commendataire de ſainte Geneviéve, y fit venir des Chanoines Réguliers de ſaint Vincent de Senlis, on n'y trouva aucun Livres. Les PP. *Fronteau*, & *Lallemand*, ſont les Fondateurs de cette Bibliothéque, & le P. *du Moulinet* a continué à l'enrichir.

Le beau Vaiſſeau où ſont placez ces Livres, n'a été achevé qu'en l'année 1733. il eſt d'un deſſein & d'une invention remarquable.

Il y a dans cette Bibliothéque un Horloge trés-curieux à onze quadrans, ſçavoir, les ſept Planettes, le Quadran des heures, l'Aſtrolabe, la tête du Dragon, & le Quadran de la Lune.

Le Cabinet des Raretez que ces Peres ont, eſt auſſi eſtimable que la Bibliothéque. On y trouve tout ce qu'il y avoit de plus précieux dans le Cabinet de M. Peireſc, dont Gaſſendi a écrit la vie : le Conge qu'on y voit eſt copié d'aprés l'Antique, qu'on voit à Rome, dans le Palais Farnèſe. On ſçait que c'étoit

This voluminous Library, such as it now is, was collected within a few Years. In 1624, when Cardinal Rochefoucault, Abbey in Commendam of St. Genevieve, oblig'd the Regular Canons of St. Vincent de Senlis to remove thither, there was not one Book in it. The Fathers *Fronteau* and *Lallemand* were the Founders of this Library, and Father *Moulinet*, continu'd to augment it.

The fine Case wherein these Books are deposited was not finish'd till the Year 1733. The design and invention is very particular.

In this Library there is a curious Clock that has eleven secret Dial Plates, to wit the seven Planets, the Hour-plate, the Astrolabe, the Dragon's-Head, and that of the Moon.

The Closet of Rarities, of which these Fathers are possess'd is as valuable as their Library. There is to be seen all the curiosities that were Mr. Peiresc's, whose life is written by Gassenid; the Congeeing which they have, was copied from the Antique, now at Rome in the Farnesian Palace. 'Tis well known to be one of the

la meſure principale des Romains, & que du tems des Empereurs on le conſervoit dans le Capitole.

Je ne m'étendrai pas beaucoup ſur le détail de ce Cabinet ; le Pere *du Moulinet*, Bibliothécaire, en ayant donné la Deſcription en un volume *in-folio*, imprimé en 1692.

Je remarquerai ſeulement que des quatre cens Médailles des Papes qu'on y voit en bronze, depuis Martin V. juſqu'à Innocent XI. la plus grande partie des premieres ſont modernes, & non pas du tems des Papes mêmes.

De la Bibliothéque des quatre Nations.

LA Bibliothéque du Collége Mazarin, dit des Quatre-Nations, eſt compoſée d'environ trente ſix mille volumes.

C'eſt de la Fondation du Cardinal Mazarin, & en partie du ſoin de Gabriel Naudé, ſon Bibliothécaire.

Romans principal Treaſury; which had been laid up in the Capitol ever ſince the reigns of the Roman Emperors.

I ſhall not expatiate any farther on this Cloſet; ſince Father *Monlimet*, the Librarian, has given a particular detail of it in two volumes in Folio, printed in the year 1692.

I ſhall only make this curſory remark, that out of 400 medals of the Popes which are there in bronze, viz. from Martin V. to Innocent XI. the greateſt part of the former are modern, and were not exiſting in the times of the Popes themſelves.

Of the Library of the four Nations.

THE Library of the Mazarin-College, otherwiſe call'd the Four Nations, conſiſts of about 36,000 volumes.

It was founded by Cardinal Mazarin, and partly under the direction of *Gabriel Naudé*, his Librarian.

Cette Bibliothéque a éte fort riche en Manuſcrits, mais à préſent, ils ſont tous dans la Bibliothéque du Roi.

Elle eſt ouverte pour le Public deux fois par ſemaine, le Lundi & le Jeudi, matin & ſoir. M. l'Abbé *Deſmarets* en eſt le Bibliothécaire.

L'Egliſe de ce Collége mérite la peine d'être vûe, ſur-tout pour le Tombeau du Cardinal Mazarin. Nous en avons parlé ailleurs.

De la Bibliothéque des Peres Jeſuites, ruë S. Jacques.

LA Bibliothéque des PP. Jeſuites, ruë S. Jacques, eſt compoſée d'environ 500,00. vol. parmi leſquels on trouve beaucoup de Livres très-rares.

Monſieur Fouquet, Miniſtre d'Etat, a laiſſé à cette Bibliothéque une penſion annuelle aſſez conſidérable ; les Livres qu'on achette de cet argent, ſont marquez ſur le dos FF. *François Fouquet.*

Il y fut joint en 1718. la Bibliothéque du Comte de Harlay, Conſeiller d'Etat, compoſée d'environ mille volumes.

This Library once abounded with Manuſcripts; but at preſent, they are all depoſited in the King's Library.

It is twice a week open for publick Uſe, viz. Monday and Thurſday, both mornings and afternoons. Abbé *Deſmarets* is the Librarian.

The Church belonging to the College is worth ſeeing, eſpecially the Tomb of Cardinal Mazarin. We have mentioned it before.

The Library of the Jeſuits in St. James's Street.

THIS Library conſiſts of about 50,000 volumes; and amongſt them, there are very ſcarce and valuable Books.

Monſ. Fouquet, Miniſter of State, left to this Library a very conſiderable annuity. The Books bought with the money are endors'd, F. F. i. e. *Francis Fouquet.*

In 1718, the Library of Count Harlay, Counſellor of State, conſiſting of about 1000 volumes, was added to it.

Le R. P. *Souciet*, ſi connu dans la République des Lettres, en eſt le Bibliothécaire.

Bibliothéque des mêmes Peres, ruë Saint Antoine.

LEs PP. Jeſuites ont encore une autre Bibliothéque à la Maiſon Profeſſe, ruë ſaint Antoine, compoſée de 20,000. volumes. La plus grande partie de ces Livres viennent du Cardinal de Bourbon, Fondateur de cette Maiſon.

M. Huet, Evêque d'Avanches, a laiſſé auſſi ſa Bibliothéque à ces Peres.

Dans cette Maiſon il y a pluſieurs choſes à voir, comme : la Chapelle de ſaint Ignace dans l'Egliſe ; pluſieurs beaux Tableaux dans la Salle ; & le Cabinet de Médailles du feu P. Chamillart.

Father *Souciet*, ſo well known to the learned World, is the Librarian.

The Library of the ſame Society of Jeſuits in St. Anthony's Street.

THIS Society have another Library in St. Anthony's Street, conſiſting of 20,000 volumes. The greateſt part whereof was preſented to them by Cardinal Bourbon, who was their Founder.

M. Huet, Biſhop of Avranches, left his Library to this Houſe.

There are ſeveral curioſities here: namely, the Chapel of St. Ignatius in the Church; ſeveral beautiful Pictures in the Hall; and the late Chamillart's Collection of Medals.

Bibliothéque de l' Abbaye Saint Germain.

LA Bibliothéque de l'Abbaye des PP. Bénédictins de St. Germain des Prez, au Fauxbourg ſaint Germain, eſt compoſée d'environ 40,000 volumes imprimés, & 1,500 manuſcrits, dont il y en a une centaine d'originaux.

Parmi les manuſcrits, il y a un Pſeautier de David écrit il y a plus de douze cens ans, & dont ſe ſervoit S. Germain, Evêque de Paris. L'Evangile de S. Matthieu & de S. Marc, écrit il y a près de neuf cens, en caracteres d'or & d'argent, ſur du vélin teint en violet. Une Bible Latine, *in-folio*, que l'Empereur Juſtinien envoya il y a plus de neuf cens ans, de l'Orient, au Roi Childebert.

L'Abbé d'Eſtrées a laiſſé à ces Peres ſa Bibliothéque en 1718. L'Abbé Renaudot leur a légué auſſi la ſienne.

Le R. P. D. *Montfaucon*, qui a tant écrit ſur les Antiquitez, étoit de cet Or-

The Library of the Abbey of St Germain.

THE Library of the Abbey of Benedictines of St. Germain in the Meadows, in the Suburb of St. Germain, conſiſts of about 40,000 volumes, and 1,500 manuſcripts; one hundred whereof are originals.

Amongſt the manuſcripts, there is a Pſalter, or the Pſalms of David, wrote above 1,200 years ago; which St. Germain, Biſhop of Paris made uſe of in divine Service. The Goſpels of St. Mathew and St. Mark, wrote near nine hundred years ago in characters of gold and ſilver, upon purple velum. A Latin Bible, *in folio* that the Emperor Juſtinian ſent from the Eaſt above nine hundred years ago, as a preſent to King Childebert.

Abbé L'Eſtrées left his Library to theſe Fathers in the year 1718. And Abbé Renaudot has added his to theirs.

Father Montfaucon, who has wrote ſo largely on Antiquities, was a member of

dre. Les Bibliothécaires ſont les PP. D. *Lemeraut* & D. *Duval.*

Bibliothéque de Saint Victor.

DAns l'Abbaye de Saint Victor il y a une Bibliothéque fort nombreuſe, compoſée d'environ 40,000 volumes imprimez, & de pluſieurs Manuſcrits. Elle eſt publique trois fois la ſemaine ; le Lundi, le Mecredi, & le Samedi.

M. de Bournonville, & M. Couſin, y ont légué leurs Bibliothéques.

Ou y fait voir, entr'autres, une Bible manuſcrite fort ancienne, l'Alcoran en Arabe, &c.

La Bibliothéque de la Sorbonne.

LA Bibliothéque de la Sorbonne eſt pour la plûpart compoſée de Livres de Théologie, parmi leſquels on en trouve de très-rares.

On fait voir, comme une choſe très-curieuſe, un Tite-Live traduit en vieux François, peut-être du tems de Charles V.

this Society. Father D. *Lemeraut* and Father D. *Duval* are joint Librarians.

The Library of St. Victor.

IN this Saint's Abbey there is a very large Library, conſiſting of about 40,000 printed volumes, and ſeveral Manuſcripts. It is open three times a week, on Mondays, Wedneſdays, and Saturdays.

M. de Bournonville, and M. Couſin, have added their Libraries to it.

Amongſt other curioſities, there is a very ancient Manuſcript Bible, the Alcoran in Arabic, &c.

The Library of the Sorbonne.

THIS Library conſiſts for the moſt part of Theological Books; ſome whereof are very ſcarce.

They ſhew you here, as a great curioſity, a Livy, tranſlated into old French, perhaps in the reign of Charles V. in two

deux grands volumes *in-folio* avec beaucoup de belles miniatures.

C'eſt dans l'Egliſe de la Sorbonne qu'on voit le précieux Tombeau du Cardinal de Richelieu.

Bibliothéque des Petits Peres.

LA Bibliothéque des Auguſtins Déchauſſez, qu'on appelle autrement les Petits Peres, près la place des Victoires, eſt compoſée d'environ 18,000 vol. Elle eſt parfaitement bien placée ; & il y a quantité de bons Livres, quoiqu'il n'y ait point de Manuſcrits.

Le Bibliothécaire eſt le Pere *Euſtache*, grand connoiſſeur de Livres, & d'ailleurs fort complaiſant pour tous ceux qui veulent ſatisfaire leur curioſité dans ſa Bibliothéque.

Le Pere *Anſelme* & le Pere *Ange*, qui ont écrit les Généalogies des Maiſons de France, étoient de ce Couvent : à préſent c'eſt le Pere *Simplicien* qui les continue.

On trouve dans le même endroit un Cabinet d'Antiques, qui mérite d'être vû.

volumes *in folio*, with fine deſigns in Miniature.

In the Church of this Society is ſeen the Tomb of Cardinal Richelieu.

The Library of the Petty Fathers.

THE Library of the bare-footed St. Auguſtins, commonly call'd the Petty Fathers, near Victor-Square, conſiſts of about 18,000 volumes. It is very commodiouſly ſituated, and has a conſiderable number of Books, but no Manuſcripts.

The Librarian is Father *Euſtache*, a great connoiſſeur in Books, and extremely courteous to all ſtrangers who viſit this Library.

Father *Anſelm* and Father *Ange*, who publiſh'd the Genealogies of the principal families in France, were members of this Houſe: the preſent Father *Simplicien* writes the continuation.

In the ſame place, there is a Cloſet of Antiquities worth ſeeing.

Le nom des Petits Peres eſt venu de ce que Louis XIII. apella ainſi deux de leur Ordre qu'il rencontra. Je donne cette remarque pour le prix qu'elle vaut.

Bibliothéque des Peres de la Doctrine Chrétienne.

CHez les Peres de la Doctrine Chrétienne, prés l'Eſtrapade, il y a une Bibliothéque aſſez nombreuſe, de preſque 20,000 volumes.

M. Miton, Docteur en Théologie de la Faculté de Paris, en eſt le Fondateur. Elle eſt ouverte pour le Public tous les Mardis & Vendredis.

Bibloithéque des Advocats.

PRès de Nôtre-Dame, il y a une Bibliothéque, qu'on dit des Avocats. Elle eſt ouverte tous les jours pour le Public : mais la plus grande partie de ces Livres ne ſont que de Juriſprudence.

The members of this Houſe were called Petty Fathers from Lewis XIII. giving two of their Order that name as he met them in the ſtreet. I give this remark for the value of it.

The Library of the Fathers of the Chriſtian Doctrine.

IN this Houſe, which ſtands near the Eſtrapade, there is a Library conſiſting of no leſs than 20,000 volumes.

M. Miton, Doctor in Divinity, of the Faculty of Paris, was the Founder. It is open to every body every Tueſday and Friday.

The Library of the Advocates.

NEar Nôtre Dame, there is a Library call'd the Advocates. It ſtands open for public uſe every day in the week. The much greater part of this Collection however, are Law Books.

M. de Riparfond, célebre Avocat au Parlement de Paris, mort en 1704. en eſt le Fondateur.

Bibliothéque de M. le Cardinal de Rohan.

PArmi les Bibliothéques des Particuliers, celle de M. le Cardinal de Rohan, grand Aumônier de France, & Evêque de Straſbourg eſt placée dans ſon Hôtel qu'on appelle de Soubiſe. Le fonds de cette Bibliothéque vient de celle de M. de Thou, ſi renommé par ſon Hiſtoire. Il y a environ 14,000 volumes.

J'ai vû entr'autres Livres rares, *Servetus de Trinitate*, que feu M. Dryander, ci-devant Secretaire de l'Ambaſſadeur de Suéde en France, donna à M. le Cardinal ; mais les Dialogues *de Trinitate* du même *Servet*, n'y ſont pas. Ces Dialogues ſont encore plus rares que le Livre.

Le Bibliothécaire eſt M. l'Abbé *Oliva*, Italien, homme d'une grande érudition. Il a fait imprimer à Paris, en 1723. l'Ouvrage de Poge, *de vanitate Fortunæ*.

M. de Riparfond, a celebrated Pleader in the Parliament of Paris, who died in 1704 was their Founder.

The Library of Cardinal de Rohan.

AMongſt the Libraries of private Perſons, that of Cardinal de Rohan, grand Almoner of France, and Biſhop of Straſburgh, is very remarkable. It is erected in his Hôtel call'd the Soubiſe. The firſt founder of this Library was M. de Thou, ſo famous for his Hiſtory. Here are at leaſt 14,000 volumes.

Amongſt other ſcarce Books here, I have ſeen a *Servetus* on the *Trinity*, which the late Mr. Dryander, formerly Secretary of the Swediſh Ambaſſador in France, preſented to the Cardinal. *Servetus*'s Dialogues, however, on the ſame Topic, are not there. Theſe Dialogues are more ſcarce than his Diſſertation.

Abbé *Oliva* is the Librarian, a very learned Italian. In 1723 he publiſhed at Paris, Poggio's diſſertation *on the vanity of Fortune*.

L'Hôtel attenant eſt de M. le Prince de Rohan ; la Cour eſt la plus belle & la plus reguliére de Paris. Le Jardin qui ſert de promenade au Public, mérite auſſi la peine d'être vû.

Bibliothéque de M. l'Abbé de Rothelin.

IL n'y a perſonne en France qui travaille à former une ſi riche & ſi nombreuſe Bibliothéque, que celle que fait M. l'Abbè de Rothelin, de l'Académie Françoiſe. Il eſt ſçavant, il eſt riche, & n'a d'autre paſſion que celle des Livres. Il a fait un long voyage en Italie, d'où il a apporté beaucoup de bons Livres imprimez & manuſcrits. On doit tâcher de voir ſa Bibliothéque, & ſon Cabinet de Médailles.

The Palace which is contiguous to it belongs to the Prince of Rohan; as to the Court, 'tis the fineſt and moſt regular in all Paris. The Gardens, which any one may walk in, are worth ſeeing.

The Library of Abbé de Rothelin.

THere is no private gentleman in all France ſo ambitious of having a valuable and voluminous Library, as Abbè Rothelin, a member of the French Academy. He is a very learned Man, exceeding rich, and his whole taſte centers in Books. He took a tour thro' Italy, from whence he brought a choice collection of manuſcripts as well as printed Books. His Library and Cloſet of curioſities are worth ſeeing.

DES CABINETS de Medailles.

ON ne connoît pas en Europe un Cabinet plus riche que celui du Roi ; on le conſerve à Verſailles, & M. *le Gros de Boze* en a la garde.

M. l'Abbè de Rothelin, qui demeure ruë des SS. Peres, a dans ſon Cabinet une très-belle ſuite de Médailles d'argent.

Le R. P. D. Montfaucon avoit une aſſez belle ſuite de Médailles de grand Bronze. Il y a dans l'Abbaye un Cabinet d'Antiques, racueilli par le même Pere.

M. Genebrier, Médecin, connu par les Diſſertations qu'il a données ſur les Médailles, en poſſede quelques-unes aſſez ſingulieres.

M. de Valois, d'Iſle S. Louis, a beaucoup de Médailles Grecques. Madame ſon épouſe a un Cabinet de Coquilles fort curieux.

M. Titon du Tillet, ruë de la Ceriſaye, Auteur du Parnaſſe François, conſerve chez lui ce Monument, qui eſt très-digne d'être vû.

Of ſeveral Cloſets of Medals.

THere is not a richer collection of Medals than that in the King's Cloſet. They are depoſited at Verſailles, and M. *le Gros* of Boze is the keeper.

Abbè de Rothelin, who lives in the Petty Fathers Street, has in his Cloſet a curious collection of ſilver Medals.

Father Montfaucon has had a fine ſeries of large Medals, in Bronze. Here is a Cloſet of Antiquities likewiſe of the ſame Fathers collecting in the Abbey.

M. Genebrier, M. D. well known for his Diſſertations on Medals, is poſſeſs'd of ſome that are very curious.

M. de Valois, of the Iſle of St. Lewis, is poſſeſs'd of ſeveral Grecian Medals; and his Lady will ſhew you a Cloſet of the moſt ſurprizing Shells.

M. Titon, of Cherry-Street, Author of the French Parnaſſus, keeps his Monument in his own houſe, which is worth ſeeing.

Au Collége de Louis le Grand, il y a un beau Cabinet de Médailles.

A la Maiſon Profeſſe des mêmes Peres Jeſuites, eſt le célébre Cabinet de Médailles, de tous métaux, & de toute grandeur, recueillis par les ſoins du défunt Pere *Chamillart*.

Les Peres Celeſtins ont un Cabinet de quelques curioſitez naturelles, parmi leſquelles ſe voyent deux Momies fort bien conſervées.

Nous avons parlé du fameux Cabinet des Peres de ſainte Geneviéve, au Chapitre des Bibliothéques.

M. de Vau, ruë neuve des bons Enfans, a un beau Cabinet de Médailles, antiques & modernes. Il y a deux Médailles d'argent extraordinairement rares, *Peſcennius niger*, & *Cornelia ſupera*.

Les Petits Peres, Place des Victoires, ont dans leur Cabinet de Médailles un Othon de bronze.

Les choſes les plus curieuſes qu'avoit feu M. Baudelot, ſont reſtées à l'Académie des Inſcriptions. Il y avoit chez lui des Marbres de quatre ou cinq cens ans, plus anciens que ceux du fameux Arundel.

There is likewiſe a Cloſet of curious Medals in the College of Lewis the Great.

At the Convent of the Jeſuits, there is a noted Cabinet of Medals, and Foſſils, of all ſizes, collected with great care and pains by the late Father *Chamillart*.

The Celeſtine Fathers have a Cloſet full of natural Curioſities; amongſt which there are two Egyptian Mummies, well preſerv'd.

We have already mentioned the celebrated Cloſets of the Fathers of St. Genevieve, under the head of their Library.

M. de Vau, in the New-Street, des bons Enfans, there is a Cloſet of Medals, both antient and modern. There are two ſilver medals likewiſe, of *Peſcennius* the Moor, and the firſt *Cornelia*, that are very ſcarce.

The Petty Fathers in Victor-Square have in their Cloſet of Medals an Otho in bronze.

The moſt valuable curioſities, which M. Baudelot died poſſeſs'd of are now lodg'd in the Academy of Inſcriptions. The deceaſed had in his houſe ſeveral Statues of Marble of about 4 or 500 years ſtanding, more ancient than thoſe in the famous Arundelian collection.

Le Cabinet de M. Pajot d'Ons-en Bray, à Bercy, eſt peut-être le plus curieux qu'on voye en Europe dans ce genre. Il y a tout ce qu'on peut voir de plus intéreſſant dans les Mathématiques. La Maiſon eſt fort agréable, auſſi-bien que le Jardin.

Cabinets de Tableaux.

LA France depuis quelques années s'eſt fort enrichie des dépouilles de l'Italie. Le grand nombre de Tableaux qu'on voit au Louvre, à Verſailles au Palais Royal, & dans les Maiſons de pluſieurs particuliers, nous prouve cette verité. Voyez la Deſcription que nous en avons faite en differens endroits de ce Livre.

Des Académies.

IL y a dans Paris huit Académies, trois Litteraires, ſçavoir la Françoiſe, celle des Inſcriptions, & celle des Sciences ; une de Peinture & de Sculpture, une au-

The Cloſet of M. Pajot, of Ons-en-Bray, at Bercy, is perhaps one of the moſt curious in its kind, in all Europe. There is every thing that is any ways engaging, or uſeful in the Mathematicks. The Seat, as well as the Gardens, are very agreeable.

The Cloſets of Pictures.

FRANCE has for ſeveral Years laſt paſt been much enrich'd this way by the ſpoils of Italy: The ſurpriſing Number of coſtly Pictures at the Louvre, Verſailles, the Royal Palace, and in the Houſe of private perſons, are inconteſtable proofs of this truth. Turn to the ſeveral Pages, where they are particularly deſcrib'd.

Of the Academies.

THERE are eight Academies in Paris; namely, three Literary ones; that call'd the French Academy; that of Inſcriptions; and that of the Sciences;

tre d'Architecture ; & trois Académies Militaires.

L'Académie Françoiſe fut fondée par le Cardinal de Richelieu. Elle eſt compoſée de quarante perſonnes.

L'Académie Royale des Inſcriptions fut établie en 1663. Elle eſt compoſée de quarante Académiciens, ſans compter les Vétérans.

L'Académie Royale des Sciences fut établie en 1669. Elle eſt compoſée de ſoixante & douze Académiciens.

L'Académie de Peinture & Sculpture fut établie en 1664. & celle d'Architecture en 1671.

Outre les Peintres & les Sculpteurs, les Graveurs ſont auſſi admis dans l'Académie de Peinture.

Les trois Académies pour monter à cheval, ſont celle de M. de *Vandeüil*, ruë des Canettes ; celle de M. du *Gas*, ruë de l'Univerſité ; & celle de M. de la *Gueriniere*, ruë de Tournon.

one of Painting and Sculpture; one of Architecture; and three for military Exerciſes.

The French Academy was founded by Cardinal Richelieu. The Society is compoſed of 40 Members.

The Royal Academy of Inſcriptions was eſtabliſh'd in 1663. There are 40 Members, excluſive of the Veterans.

The Academy of Sciences was erected in 1669, and conſiſts of 72 Members.

The Academy of Painting and Sculpture was erected in 1664, and that of Architecture in 1671.

Beſides Painters and Carvers, there are ſeveral Engravers admitted into the Academy for Painting.

The three Academies for riding the great Horſe, &c. are that of Vandeüil in Duck-ſtreet; that of Mr. du Gas, in Univerſity-ſtreet; and that of Mr. Gueriniere, in Turners-ſtreet.

DES ENVIRONS de Paris.

QU'ON ſe contente de trouver ici, ſous un nom vague, *Des Environs de Paris*, non-ſeulement les Maiſons Royales, & les autres de Particuliers qui ſont en effet près de cette Ville ; mais auſſi pluſieus qui en ſont un peu éloignées.

Les Maiſons Royales ſont :

Verſailles.
Marly.
Vincennes.
Meudon.
Saint Germain.
Fotainbleau.
Abbaye de Saint Denys.
Choiſy-le-Roi.

THE NEIGHBOURHOOD of Paris.

YOU may expect to find, under the vague title *Of the Neighbourhood of Paris*, not only ſeveral Royal Edifices, and other private ones that are actually in the Parts adjacent to Paris; but others that are ſome few miles diſtant:

The ſeveral Courts are at

Verſailles.
Marly.
Vincennes.
Meudon.
Saint Germain.
Fontainbleau.
Abbé de St. Denys. And
Choiſy-le-Roy.

Maiſons qui appartiennent à des Princes, ou à des Particuliers.

SAINT Cloud, à Monſieur le Duc d'Orleans.

Sceau, à Madame la Ducheſſe du Maine.

Clagny, à la même.

Chantilly, à M. le Prince de Condé.

Iſſy, à Madame le Princeſſe de Conti, Douairiere.

Saint Maur, à Madame la Ducheſſe de Bourbon.

Bagnolet, à Madame la Ducheſſe d'Orleans.

Conflans, à l'Archevêché de Paris.

Maiſon, â appartenu à M. de Maiſons.

Montmorency, à M. Croizat, le cadet.

La Maiſon de M. Pajot d'Ons-en-Brai, à Bercy.

Palaces belonging to Princes, or private Country Seats.

SAINT Cloud, belonging to the Duke of Orleans.
Sceau, to the Ducheſs of Maine.
Clagny, to the ſame.
Chantilly, to the Prince of Condé.
Iſſy, to the Princeſs of Conti, Dowager.

Saint Maur, to the Ducheſs of Bourbon.

Bagnolet, to the Ducheſs of Orleans.

Conflans, to the Archbiſhoprick of Paris.
Maiſon, belonging to M. de Maiſon.
Montmorency, to M. Croizat, the younger.
And That of M. Pajot, of Ons-en-Brai, at Bercy.

De Verſailles.

LE Château de Verſailles eſt ſitué à quatre lieues de Paris. Ce n'étoit autrefois qu'un rendez-vous de chaſſe, où Louis XIII. avoit fait conſtruire un Bâtiment, d'une étendue & d'une Architecture médiocre. La ſituation plut à Louis XIV. & le goût de ce Prince s'étant declaré, on commença en 1661. à y faire travailler. De pluſieurs Architeſtes qui ont conduit les travaux, le célébre *Jules Hardouin Manſart* eſt celui qui les a dirigez le plus long-tems, & avec plus de ſuccès. Verſailles étant enſuite devenu le ſéjour des Rois, les Maiſons que la plûpart des Seigneurs de la Cour y ont bâties, ont formé une Ville belle, & percée avec beaucoup de régularité.

On y arrive par trois avenues ; celle du milieu conduit à Paris : elle a vingt-cinq toiſes de large. Des deux autres, l'une mene à Saint Cloud, & l'autre à Sceau. Toutes trois aboutiſſent à la grande place

Of the Court of Verſailles.

THE Caſtle of Verſailles is ſituate about four leagues from Paris. Formerly it was no more than a pleaſure-houſe for hunting, where Lewis XIII. had erected an Edifice of a moderate Extent, and no ways conſpicuous for its Architecture. The ſituation of it ſtruck the eye of Lewis XIV. and the taſte of that Monarch being once made public, the workmen began to be very buſy about it in 1661. Of the ſeveral Architects, who directed the works, the famous *Julius Hardouin Manſart* was ſuper-intendant the longeſt, and with the beſt ſucceſs. Verſailles afterwards becoming a Royal palace, the numerous edifices erected by the Quality belonging to the Court, have conſtituted a very agreeable, regular, and lightſome Town.

There are three avenues to it: the middle one leads directly to Paris, and is about 25 fathom broad. As to the two ſides, one leads directly to Saint Cloud, and the other to Sceau. All three termi-

d'Armes, qu'on nomme auſſi la Place Royale.

Le Cheni, bâtiment magnifique, deſtiné au Grand-Veneur, & aux autres Officiers de la Venerie, eſt ſur le bord de l'Avenue de Paris, vis-à-vis l'Hôtel de Conti, occupé autrefois par le Duc de Vermandois.

Jules Hardouin Manſart a donné les deſſeins des Ecuries ; les Bâtimens ſont uniformes, & d'une égale beauté, enſorte que les Etrangers n'ont rien dans ce genre qui les ſurpaſſe. On voit le Château comme un Théatre ſuperbe, on monte pour y arriver.

La Grille dorée a douze pieds de haut ; elle eſt bornée par deux Guerittes, ſurmontée par deux Groupes, dont *Marſay* a fait l'un, & *Girardon* l'autre. Une ſeconde Grille ſepare la grande Cour d'avec l'avant-Cour ; elle eſt ornée de deux Groupes ; *Tuby* a fait la Paix, & *Coiſevox* l'Abondance.

Deux grands corps de Bâtimens ſur les aîles, terminez chacun par un Pavillon,

nate at the place of Arms, call'd the Royal Square.

The Park-lodge (a ſpacious edifice, and the ſtated reſidence of his Majeſty's Head-huntſman, and the numerous Officers under his direction) ſtands on the ſide of the Avenue leading to Paris, fronting the Prince of Conti's Palace, which was formerly in the poſſeſſion of the Duke of Vermandois.

Julius Hardouin Manſart deſign'd the ſtables; the ſeveral partitions whereof are ſo regular and beautiful, that no Traveller ever ſaw any thing of the kind ſuperior to it. The Caſtle there looks like an old magnificent Theatre; and you muſt go up ſeveral ſteps before you come at it.

The outer Gate, which is all wrought Iron gilt, is about twelve foot high. On each of the ſides there are two Guard-Rooms, ſurmounted by two Groups of Figures, one carv'd by *Marſay*, and the other by *Girardon*. A ſecond Gate, which is adorn'd with Groups of Statues, parts the two Court-yards; one the Figure of Peace by *Tuby*; and the other of Plenty by *Coiſevox*.

The two large piles of Buildings belonging to the wings; each whereof is

ſont deſtinez aux Officiers de la bouche. On voit enſuite la face & les aîles du vieux Château ; la grande façade a un balcon, ſoutenu par huit colonnes de marble ; d'autres corps de Logis doubles uniſſent les deux Châteaux.

Le Château-Neuf eſt un Corps de Logis ſuperbe, qui avec ſes aîles forme une façade de plus de trois cens toiſes. Les combles ſont garnis de Statues, de Vaſes, & de Trophées, poſez ſur une Baluſtrade, qui régne tout autour du Bâtiment. Il eſt bâti du côté du Jardin, & c'eſt auſſi de ce côté que Verſailles a le plus d'éclat.

Le grand Eſcalier de marbre efface tout ce que l'Antiquité nous avanté de plus beau. *Le Brun* en a peint la Freſque, & le Buſte de Louis XIV. eſt du fameux *Coiſevox*. On entre de-là dans les grands Appartemens. Des richeſſes immenſes y ſont raſſemblées, & l'on a peine à comprendre le nombre de Tableaux & leur prix.

La Salle de l'Abondance & le Cabinet des Antiques ſont peints par *Houaſſe*. Un Buſte de Louis XIV. de *Bernini*, & quelques Tableaux de *Blanchard* ſont

terminated by a Pavilion, are ſeparate Apartments for the Officers of the kitchen. After that, you ſee the fore-front and wings of the old Caſtle: the former has a ſpacious balcony, ſupported by eight marble pillars: There are other ranges of Apartments that join the two Caſtles.

The new Caſtle is a range of magnificent Apartments, which with its wings forms a front of above three hundred fathom. The ridge is decorated with Statues, Vaſes, and Trophies, rang'd on Ballifters, which run along the whole Building. It is built ſo as to front the Garden; and 'tis on that ſide Verſailles is ſeen to greateſt advantage.

The pompous Marble ſtair-caſe is finer than any thing Antiquity could ever boaſt of. *Le Brun* painted the Freſco, and the Buſt of Lewis XIV. was carv'd by the celebrated *Coiſevox*. This is the entrance into the grand Apartments; the furniture whereof is immenſely rich; and the number of fine coſtly pictures that are hung up in them is almoſt infinite.

The Hall of Plenty, and the Cloſet of Antiquities were painted by *Houaſſe*. A Buſt of Lewis XIV. by *Bernini*, and ſeveral Pictures of *Blanchard* are hung up

dans la Salle de Diane, & dans celle du Billard. Dans celle de Mars ſe voit la Famille de Darius, fameux Tableau de *le Brun*. La Salle de Mercure eſt peinte par *Champagne*; celle d'Apollon eſt de *la Foſſe*; on y voit un portrait de Louis XIV. en pied, fait par *Rigault*, (c'eſt le dernier qui ait été tiré.) Le Salon de la Guerre eſt un des plus beaux morceaux de *le Brun*. Ce fameux Peintre a repréſenté ſur la voute l'Hiſtoire de ſon Prince, depuis 1655. juſqu'en 1678. Cette belle & magnifique Gallerie a trente-ſept toiſes de long ſur cinq de large; elle eſt terminée par deux Salons; celui de la Paix peint par *le Brun*, & celui de la Guerre dont nous venons de parler. La Salle des Gardes n'a rien de fort remarquable, non plus que celle où Louis XIV. mangeoit à ſon grand Couvert. Le grand Salon eſt une piéce extrêmement riche, & dont la Corniche eſt admirée. La Sculpture de la Chambre du Roi eſt extrêmement finie. On parlera ailleurs des Tableaux qui ſont dans la Salle du Conſeil. Le Cabinet du Billard eſt rempli de morceaux excellens. On y voit auſſi une Horloge fort compoſée, & d'un ouvrage très curieux. Dans une des chambres ſuivantes eſt une

in the Hall of Diana, and the Billiard-Room. In the hall of Mars, there is the Family of Darius, a celebrated Picture of *Le Brun*'s. That of Mercury was painted by *Champagne*; that of Apollo by *la Foſſe*. There is a Portrait of Lewis XIV. at full length, by *Rigault*, (which was the laſt he ever did.) Thoſe Pictures in the Salloon of War are *le Brun*'s maſter-pieces. That celebrated Painter has delineated on the ceiling the Hiſtory of his Royal Maſter from 1655, to 1678. That beautiful and magnificent Gallery is thirty ſeven Fathoms long, and five broad. At each end there is a grand Parlour; that of Peace painted by *le Brun*, and that of War above-mention'd. Neither the Guard-Room, nor Lewis the XIVth's private Apartment has any thing in it remarkable. The grand Salloon is a piece of curious workmanſhip, and the Corniſhes are finiſh'd to admiration. The Sculpture, in the King's Chamber, is exquiſitely wrought. We ſhall take notice of the pictures in the Council-chamber in another place. The little Billiard-room is furniſh'd with ſeveral fine pictures; where there is a Clock very artfully contrived and the workmanſhip of it exceedingly curious. In one of the Chambers

Sphére dont le mouvement des Cercles ſuit celui des Cieux. La petite Gallerie, derniere piéce des Appartemens du Roi, eſt peinte par *Mignard*, auſſi-bien que les deux Salons qui l'accompagnent. Les Appartemens des Princes ſont la ſeule choſe qui reſte à voir dans le Château.

Les Jardins ſont remplis de Chefs-d'œuvre dans tous les genres. L'Orangerie eſt le plus beau morceau d'Architecture Toſcane, qu'on voie à Verſailles. *Le Maître* en donna les deſſeins, *Jules Hardouin Manſart* les revit enſuite, les perfectionna, & ne mit que deux ans à les exécuter : ce fut, à la verité, avec bien plus d'élégance que de ſolidité. Huit Groupes de bronze, qu'on voit dans le Parterre d'eau, & qui repréſentent huit Fleuves de France, ſont fondus par les *Kellers*. Le Baſſin de Latone a deux gerbes de trente pieds de haut : le Groupe de marbre qu'on y voit eſt de *Marſy*. Le Parterre des Fleurs eſt de *le Nôtre* ; & *la Quintinie* a fait celui de l'Orangerie. La Statue Equeſtre qui eſt à la tête de la Piéce des Suiſſes, eſt du Cavalier *Bernini*, qui ne l'ayant pas trouvé aſſez parfaite, changea les traits du viſage Le Louis XIV. qu'il

as you go forward there is a Globe whoſe circles move juſt as thoſe in the Heavens do. The little Gallery, the laſt Room in the King's Apartments, is painted by *Mignard*, as well as the two Halls on each ſide of it. The Apartments belonging to the Princes are the only curioſity ſtill to be ſeen in the Caſtle.

The Gardens abound with Maſterpieces of all kinds. The Orangery is the fineſt piece of the Tuſcan Architecture that is to be ſeen at Verſailles. *Le Maître* made the deſigns; and *Jules Hardouin Manſart* reviſ'd them afterwards; and was two years before he actually compleated them. It muſt be allowed, they were more elegant than judicious. Eight Groupes of figures in bronze, which are in the Parterre by the Canal, and which repreſent eight rivers of France were caſt by the two *Kellers*. The Vaſe of Latona has two ſheafs thirty foot high: the Groupe of marble there is by *Marſy*. The Flower-pot is by *le Nôtre*, and that of the Orangerie by *Quintinie*. The Equeſtrian Statue that is erected at the head of the Swiſs-Piece, was made by the Cavalier *Bernini*, who not finding the work abſolutely compleat, chang'd the features of

avoit eu deſſein de repréſenter, & en fit un Curtius. L'Autonne du Baſſin de Bacchus eſt de *Marſy*. *Girardon* a fait le Baſſin de Saturne. La Colonade eſt Periſtile de trente-deux Colonnes appuyées d'autant de Pilaſtres : cet Ouvrage eſt d'Ordre Ionique ; les combles ſont de marbre blanc chargez de beaux Bas-reliefs : au milieu eſt un Groupe de marbre de *Girardon* ; il eſt extrêmement beau, & repréſente l'enlevement de Proſerpine. *Tuby* a fait le Groupe de métal du grand Baſſin d'Apollon : c'eſt une de ſes meilleures piéces. L'Encelade eſt un Groupe extrêmement beau, poſé dans un Baſſin Octogone : de la bouche de ce Géant accablé ſous des montagnes, ſort un Jet-d'eau de ſoixante & dix-huit pieds de haut. *Tuby* a fait le Baſſin de Flore ; celui de Cerès eſt de *Renaudin*. De trois Groupes excellens, qui ſont aux Bains d'Apollon, *Girardon* a fait celui du milieu, *Marſy* & *Guerin* les deux autres. La Fontaine de la Piramide eſt exécutée en bronze par *Girardon* ; *Tuby* & *le Hongre* ont fait les deux Baſſins d'en-bas : les Vaſes qui s'y voient auſſi ont été faits à Rome. La Caſcade de l'Allée d'eau où des Nymphes ſe baignent eſt quarrée ; des Maſques

Lewis XIV. whom he intended to repreſent, and made a Curtius of it. The Figure of Autumn, in the Vaſe of Bacchus, was executed by *Marſy*, and the Vaſe of Saturn, by *Girardon*. The Colonade is a Periſtyle of thirty two pillars ſupported by as many Pilaſters: this Piece of workmanſhip is of the Ionic Order. The roofs are of white marble, embelliſh'd with beautiful Bas-reliefs: in the center there is a Groupe of marble by *Girardon*; it is extremely fine, and repreſents the rape of Proſerpine. The Groupe made of metal, in the large Vaſe of Apollo, was done by *Tuby*, and is one of his maſter-pieces. The ſtatue of Enceladus is very beautiful, and is ſet up in an Octogon-Baſon. Out of the mouth of this Giant, ſinking under the weight of ſeveral mountains, flows a perpetual ſtream that riſes 78 Feet high. *Tuby* made the Baſon of Flora; and *Renandon* that of Ceres. Of the three excellent figures in the Bagnios of Apollo; that in the center was the work of *Girardon*, and the two others of *Marſy* and *Guerin*. The Fountain call'd the Pyramid was executed in bronze by *Girardon*; *Tuby* and *le Hongre* carv'd the two Baſons below: the Vaſes which

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femblent leur jetter de l'eau ; cet Ouvrage eſt de *Girardon : le Hongre* & *le Gros* ont fait les Fleuves.

Marſy a fait le Dragon de la Fontaine qui en porte le nom : le Groupe du Baſſin de Neptune eſt de *Dominique Gendi*, diſciple de l'*Algardi*.

Ces deux dernieres Piéces ſous les plus belles de tout Verſailles. L'Arc de Triomphe reſte encore à voir ; il eſt accompagné de trois Fontaines extrêmement belles, l'Architecture eſt de marbre, de diverſes couleurs ; les Figures ſont de *Tuby* & de *Coiſevox* ; les Fontaines de la Victoire & celle de la Gloire, toutes deux de *Maſeline*, ont un grand nombre d'accompagnemens, tous biens entendus, & qui font un bel effet.

La Piéce d'eau appellée le grand Canal, a huit cens toiſes de long, ſur trente-deux de large ; il eſt occupé par une traverſe de cinq cens toiſes ſur la même largeur, qui conduit d'un côté à Trianon, & de l'autre à la Menagerie.

you ſee there, were all carv'd at Rome. The Caſcade of the Canal where the Nymphs are bathing themſelves, is a large ſquare; ſeveral Maſks ſeem here to eject their ſtreams. This part is the work of *Girardon*, and the Rivers were executed by *le Hongre* and *le Gros*.

The Dragon of the Fountain that bears that name, was carv'd by *Marſy*: the Groupe of the Baſon of Neptune by *Dominique Gendi*, a Diſciple of *Algardi*.

Theſe two laſt Pieces are the beſt in Verſailles. You muſt now ſee the Triumphal Arch, which is ſurrounded by three very beautiful Fountains. The Architecture whereof is of parti-colour'd marble; the Figures are done by *Tuby* and *Coiſevox*; the two Fountains of Victory and Glory, both the work of *Maſeline*, are accompanied with a great variety of decorations, which are well underſtood, and have a fine effect.

The Water-work, call'd the grand Canal, is a hundred fathom long, and thirty two broad; which has a traverſe or croſs current of five hundred fathom in both length and breadth, which on the one ſide falls down to Trianon, and the other to the Menagerie.

Ce dernier Château fut bâti par *Jules Hordouin Manſart :* les deux Appartemens d'Hyver & d'Eté ſont remplis d'excellens Tableaux, & fort ornez de dorures & de glaces. Il y ai un nombre infin de petits Jets-d'eau, ceux qui ne s'en défient pas, y ſont attrapez. La Voliere eſt la plus belle de France, & la mieux remplie. Pluſieurs cours de ce Château ſont deſtinées à nourrir des animaux de toutes les eſpeces, depuis les plus communes juſqu'aux plus rares.

Trianon a été bâti auſſi ſur les deſſeins de *J. H. Manſart :* on y voit le bon goût & la richeſſe s'unir enſemble pour en faire un endroit charmant. La face a ſoixante quatre toiſes d'étendue ; deux aîles ſont en retour terminées par deux pavillons. Les plus belles vûes du Château & du petit Parc de Verſailles, ſont dans la grande Gallerie, & la plûpart eſt peint par *Cottel : Allegrin* a peint les mêmes ſujets, & un Jeu de portique dans le grand Salon. Quelques Tableaux d'*Houaſſe* ſont dans celui du Billard.

Les Groupes d'enfans qui ſont dans le Parterre haut ſont de *Girardon : Tuby* a

This laſt Caſtle was erected by *Julius Hordouin Manſart:* The Winter-houſe and Summer-houſe are both full of excellent Pictures, and finely furniſhed with pier-glaſſes in gilded frames. There are an infinite number of little Fountains, that you would not miſtruſt, that will wet you as you walk along. The Volery or Bird-cote, is the fineſt in all France, and beſt ſtock'd. Several Apartments of this Caſtle are appointed for the reception of animals of all kinds, from the moſt common to thoſe that are the greateſt curioſities.

Trianon was built after the deſigns of *J. H. Manſart:* good taſte and richneſs appear united in it to form a charming place. The front is ſixty-four fathom in length, and has two returning wings, terminated by two pavillions. The fineſt views of the Caſtle and Park of Verſailles, are in the great Gallery, and were painted chiefly by *Cottel: Allegrin* painted the ſame ſubjects, and the ſketch of a Portico, in the great Salon. There are alſo ſome of *Houaſſe*'s Pictures in the Billiard-hall.

The Groups of Boys in the upper Parterre are by *Girardon. Tuby* cut the Lao-

fait le Laocoon & ſes enfans, qui eſt poſé dans le Jardin des *Maroniers*, Groupe admirable copié de l'Antique. Les Vaſes & les Dragons de plomb doré, qui ſont ſur a grande piéce d'eau qui termine les Jardins, ſont d'un travail extrêmement fini.

Quoiqu'on ait déja parlé des Peintures, on les rapporte encore ici en forme de Table, pour la plus grande commodité du Lecteur.

LISTE DES PRINCIPALES Peintures qui ſont dans le Château de Verſailles.

La Chapelle.

La Chapelle du Saint Sacrement eſt de *Silveſtre*.

La Chapelle de Saint Louis eſt de *Jouvenet*.

La Chapelle de Sainte Thereſa eſt de *Santerre*.

La Chapelle de la Vierge eſt de *Boulogne* le jeune.

coon and his Sons, which is placed in the Garden of *Maroniers*, an admirable Group after the Antique. The Vaſes and Dragons of gilt lead, which are over a large piece of water that terminates the Gardens, are extremely well wrought and finiſh'd.

Though we have already ſpoke of the Paintings, we ſhall give a liſt of them here by way of Tables, for the greater convenience of the Reader.

A LIST OF THE PRINCIPAL Paintings in the Caſtle of Verſailles.

THE CHAPEL.

THE Chapel of the Holy Sacrament is by *Silveſtre*.

The Chapel of St. *Lewis* is by *Jouvenet*.

The Chapel of St. Thereſa is by *Santerre*.

The Chapel of the Virgin is by *Boulogne* the younger.

La principale voute peinte par *Antoine Coypel*, repréſente le Pere Eternel dans ſa gloire.

Dans les cinq premieres voutes de la Tribune qui eſt à main droite en entrant, *Boulogne* le jeune a peint Saint Barnabé, S. Jude, S. Barthelemi, S. Jacques le mineur, & Saint Jacques le majeur. Dans la ſixiéme voute du même côté, *Boulogne* l'aîné, a repréſenté le Raviſſement de Saint Paul : les S. Pierre & S. André, S. Philippe, S. Simon, S. Mathias, & S. Thomas, ſont auſſi de ſa main.

La Foſſe a peint la Reſurrection dans la voute du chevet.

Jouvenet a repréſenté la Deſcente du Saint-Eſprit dans la voute de la Tribune du Roi.

La grande Gallerie peinte par Le Brun.

Le plus grand Tableau au milieu de la voute eſt en deux parties ; l'une eſt le Roi qui prend la conduite des affaires, & l'autre, l'ancien orgueil des Peuples voiſins, en 1661.

Le 2. à côté gauche du grand Salon.

Le Roi prend la réſolution de faire la guerre aux Hollandois, en 1671.

The principal Vault, painted by *Anthony Coypel*, repreſents the Eternal Father in his Glory.

In the five firſt Vaults of the Tribunal, which is at the right Hand as you enter; *Boulogne* the younger has painted St. Barnaby, St. Jude, St. Bartholomew, St. James the leſs, and St. James the greater. In the ſixth Vault of the ſame ſide, *Boulogne* the elder has repreſented the Viſion of St. Paul. The Saints, Peter, Andrew, Philip, Simon, Matthias, and Thomas, are alſo of his painting.

La Foſſe painted the Reſurrection in the Vault of the Chevet.

Jouvenet repreſented the Deſcent of the Holy Ghoſt in the Vault of the King's Tribunal.

The great Gallery painted by Le Brun.

The largeſt Picture in the middle of the Vault is in two parts: one is the King taking on him the adminiſtration of affairs; and the other, the antient pride of the neighbouring People, in 1661.

The 2d, on the left hand of the great Salon.

The King takes a reſolution to make war on the Dutch, in 1671.

Le 3. à la droite du grand Salon.

Le Roi arme par mere & par terre, 1672.

Le 4. à gauche du grand Salon.

Le Roi attaque la Hollande, en 1672.

Le 5. qui remplit toute la Voute.

Le paſſage du Rhin, en 1672.

Le 6. au-deſſus de l'Arcadé du Salon de la Guerre.

La Ligue de l'Allemagne, de l'Eſpagne, & de la Hollande, en 1672.

Le 7. à côté du grand Salon.

Le Franche-Comté reconquiſé, en 1674.

Le 8. qui prend toute la Voute.

Le priſe de la ville de Gand, en 1678.

Le 9. ſur l'Arcadé du Salon de la Paix.

La Hollande reçoit la Paix.

Petits Tableaux de la Galleris qui ſont à la clef de la Voute.

1. Le ſoulagement du Peuple pendant la famine, en 1662.

The 3d, on the right of the great Salon.

The King arms by sea and land, in 1672.

The 4th, on the left of the great Salon.

The King attacks Holland, in 1672.

The 5th, which fills the whole Vault.

The passage of the Rhine, in 1672.

The 6th, over the Arcade of the Salon of War.

The League of Germany, Spain, and Holland, in 1672.

The 7th, on the side of the great Salon.

Franche-County reconquered, in 1674.

The 8th, which takes up the whole Vault.

The taking of the City of Ghent, in 1678.

The 9th, over the Arcade of the Salon of Peace.

Holland accepts the Peace.

Small Pictures of the Gallery, which are in the key of the Vault.

1. The relieving of the people during the famine, in 1662.

2. Edit des Duels, en 1661.

3. La Paix d'Aix la Chapelle, en 1668.

4. La Guerre pour les droits de la Reine, en 1667.

5. La Police établie à Paris, en 1665.

6. Acquiſition de Dunkerque, en 1662.

Du côté des Miroirs.

1. La Hollande ſecourue, en 1665.

2. La défaite des Turcs en Hongrie, en 1664.

3. Le rétabliſſement de la Navigation, en 1663.

4. Les Finances remiſes en ordre, en 1662.

5. L'Hôtel des Invalides établi, en 1674.

6. L'Alliance avec les Suiſſes renouvellée, en 1663.

Du côté des Fenêtres.

1. L'Attentat des Corſes réparé, en 1664.

2. L'Eſpagne cédé à la France le prééminence, en 1662.

3. La Juſtice réformée, en 1667.

4. Les beaux Arts protegez, en 1663.

2. The Edict againſt Duels, in 1661.

3. The Peace of Aix-la-Chapelle, in 1668.

4. The War for the Queen's Rights, in 1667.

5. The Police eſtabliſh'd at Paris, in 1665.

6. The Acquiſition of Dunkirk, in 1662.

On the ſide of the Looking-glaſſes.

1. Holland ſuccour'd, in 1665.

2. The defeat of the Turks in Hungary, in 1664.

3. The re-eſtabliſhment of Navigation, in 1663.

4. The Finances put into order, in 1662.

5. The Hoſpital of Invalids eſtabliſh'd, in 1674.

6. The Alliance with the Swiſs renew'd, in 1663.

On the ſide of the Windows.

1. The Inſult of the Corſicans repair'd, in 1664.

2. Spain cedes the pre-eminence to France, in 1662.

3. Juſtice reform'd, in 1667.

4. The polite Acts protected, in 1663.

5. Embaſſades des extrêmitez de la Terre, en 1686.

6. La jonction des deux Mers, commencée en 1666. achevée en 1680.

LISTE DES TABLEAUX qu'on voit l'hyver dans les Appartemens du Roi à Verſailles.

Dans la Salle des Gardes.

Deſſus de Cheminée.

Une Bataille, peinte par *Parocel.*

Dans la Sale à Manger.

Deſſus de Cheminée.

Une Bataille eſtimée, de *Pierre Cortonne.*

Les onze Tableaux repréſentans Siéges ou Batailles, de *Parocel.*

5. Embaſſies from the Extremities of the Earth, in 1686.

6. The junction of the two Seas, begun in 1666, finiſh'd in 1680.

A LIST of the PICTURES that may be ſeen during the winter in the King's Apartments at Verſailles.

In the Guard-Room.

Over the Chimny.

A Battle, painted by *Parocel.*

In the Dining-Room.

Over the Chimny.

A Battle, much eſteemed by *Peter Cortona.*

The eleven Pictures repreſenting Sieges or Battles, by *Parocel.*

Dans l'Anti-Chambre du Roi.

Deſſus de Porte.

Une Nativité, de *Paul Veroneſe.*
Eſter devant Aſſuérus, *du même.*
Jeſus-Chriſt au Tombeau, *du même.*

Deſſus de Porte.

Tableau, *du Baſſan.*

Deſſus de Cheminée.

Un repos de la fuite en Egypte, de *Gentileſqui.*

Deſſus de Porte.

Entrée dans l'Arche, du *Baſſan.*
Bethſabée & David, *de Paul Veroneſe.*
Judith & Holoferne, *du même.*

Dans la Chambre à Coucher.

Deſſus de Porte.

Le Marquis d'Aitonne, de *Vandick.*
Saint Jean, de *Caravage.*

In the King's Anti-Chamber.

Over the Door.

A Nativity, by *Paul Veroneſe.*
Eſther before Ahaſuerus, *by the ſame.*
Jeſus Chriſt in the Tomb, *by the ſame.*

Over the Door.

A Picture, by *Baſſano.*

Over the Chimny.

Taking repoſe after the flight into Egypt, by *Gentileſchi.*

Over the Door.

The Entry into the Ark, by *Baſſano.*
Bathſheba and David, by *Paul Veroneſe.*
Judith and Holofernes, *by the ſame.*

In the Bed-Chamber.

Over the Door.

The Marquis of Aitonne, by *Vandyck.*
St. John, by *Caravaggio.*

En Hyver.

Saint Jean Evangeliſte, de *Raphael.*
Le David, du *Dominiquain.*

Deſſus de Porte.

Une Madelaine, de *Alexandre Veroneſe.*
Le Portrait, de *Vandick.*

Au-deſſus de la Corniche.

Saint Jean Evangeliſte, du *Valentin,*
Le Mariage de Sainte Catherine, par *Alexandre Veroneſe.*
Saint Luc Evangeliſte, du *Valentin.*
Saint Mathieu, du *même.*
Jeſus-Chriſt payant le Tribut de Céſar, du *Valentin.*
Saint Marc, du *même.*

Dans le Cabinet du Conſeil.

Deſſus de Porte.

Le Petit Pirrhus, du *Pouſſin.*
Une Bacchanale, du *même.*
Le départ de Saint Pierre & de Saint Paul, du *Lanfranc.*

In Winter.

St. John the Evangeliſt, by *Raphael.*
St. David, by *Dominichino.*

Over the Door.

A Mary Magdalen, by *Alexander Veroneſe.*
The Portrait of *Vandyck.*

Over the Corniſh.

St. John the Evangeliſt, by *Valentini.*
The Marriage of St. Catherine, by *Alexander Varoneſe.*
St. Luke the Evangeliſt, by *Valentini.*
St. Matthew, *by the ſame.*
Jeſus Chriſt paying the Tribute to Ceſar, *by the ſame.*
St. Mark, *by the ſame.*

In the Cloſet of the Council.

Over the Gate.

The little Pyrrhus, by *Pouſſin.*
A Bacchanal, *by the ſame.*
The parting of St. Peter and St. Paul, by *Lanfranco.*

Jeſus-Chriſt qui guérit les aveugles de Jericho, du *Pouſſin.*

Dans le Cabinet des Perruques.

Trois deſſus de Portes, repréſentans des Ménageries, du *Baſſan.*

Dans la Chambre de l'Horloge.

Deſſus de Cheminée.

L'Elevation de Jeſus-Chriſt en Croix, par *le Brun.*

Deſſus de Porte.

La Samaritaine, du *Guide.*
Le Mariage de Sainte Catherine, de *Nicolo.*
Rebecca, de *Coypel.*
Les Filles de Jetro, de *le Brun.*

Deſſus de Porte.

Adam & Eve, *de l'Albane.*
J. C. portant ſa Croix, *de Mignard.*

Latone & les Payſans, *de l'Albane.*
Le Mariage de Moyſe, *de le Brun.*
Moyſe retiré des eaux, *de la Foſſe.*

Jeſus Chriſt healing the blind men of Jericho, by *Pouſſin.*

In the Perriwig-Cloſet.

Three, over the Doors, repreſenting the Management of Horſes, by *Baſſano.*

In the Clock-Chamber.

Over the Chimny.

The Elevation of Jeſus Chriſt on the Croſs, by *le Brun.*

Over the Door.

The Samaritan Woman, by *Guido.*
The Marriage of St. Catherine, by *Nicolo.*
Rebekah, by *Coypel.*
The Daughters of Jethro, by *le Brun.*

Over the Door.

Adam and Eve, by *Albano.*
Jeſus Chriſt bearing his Croſs, by *Mignard.*
Latona and the Peaſants, by *Albano.*
The Marriage of Moſes, by *le Brun.*
Moſes taken out of the Waters, by *la Foſſe.*

Dans l'Anti-chambre du petit Appartement du Roi.

Deſſus de Porte.

Moyſe foulant la Couronne de Pharaon, par *le Pouſſin.*
La Manne, *du même.*
Une Sainte Famille, *du même.*
Le Raviſſement de Saint Paul, *du même.*
Les Paſteurs d'Arcadie, *du même.*
La Peſte, *du même.*
La Verge de Moyſe changée en Serpent, par *le même.*
Une Nativité, *du Baſſan.*
Le Samaritain, *du Molle.*
Venus chez Vulcain, *de Mignard.*
Angelique & Medor, *du Molle.*
Saint Bruno, *du même.*

Dans le petit Appartement du Roi.

Deſſus de Porte.

Un retour de Chaſſe de Diane, *du Breugle.*

In the Anti-chamber of the King's little Apartments.

Over the Door.

Moſes ſpurning away the Crown of Pharoah, *by Pouſſin.*
The deſcent of Manna, *by the ſame.*
A Holy Family, *by the ſame.*
The Rapture of St. Paul, *by the ſame.*
The Arcadian Shepherds, *by the ſame.*
The Plague, *by the ſame.*
Moſes's Rod changed into a Serpent, *by the ſame.*
A Nativity, *by Baſſano.*
The good Samaritan, *by Molle.*
Venus and Vulcan, *by Mignard.*
Angelica and Medor, *by Molle.*
St. Bruno, *by the ſame.*

In the King's little Appartment.

Over the Door.

Diana returning from the Chace, *by Broughels.*

Deſſus de Cheminée.

Le Silence, *de le Brun.*
Saint Thomas incrédule, *du Mutien.*
Payſage & Figure, *du Banboche.*
Une Sainte Famille, *du Pouſſin.*
Petite Vierge, *du Guide.*
Une Nativite, *de Louis Carache.*
Payſage & Concert, *A. Carache.*
Un Silence, *du même.*
Prédication de Saint Jean, *du même.*
La Vierge & Jeſus avec pluſieurs Anges, par *André Azio.*
Petite Vierge, *du Guide.*

Deſſus de Porte.

La vûe de Fontainebleau, *de Vandermeule.*

La vûe de Vincennes, *du même.*
Des Joueurs de Viollon, *du Giorgion.*
Petit Payſage, un Hermite, *du Carache.*

La Réſurrection de N. Seigneur, *du même.*
Sacrifice d'Abraham, *de Olbeins.*
Une Muſe, *du Giorgion.*
Petit Payſage, *de Paul Bril.*

Over the Chimney.

Silence, *by le Brun.*
St. Thomas incredulous, *by Mutian.*
A Landſcape and Figures, *by Banboccio.*
A Holy Family, *by Pouſſin.*
A ſmall Virgin, *by Guido.*
A Nativity, *by Lewis Caracci.*
A Landſcape and Concert, *by A. Caracci.*
A Silence, *by the ſame.*
The Preaching of St. John, *by the ſame.*
The Virgin and Jeſus with many Angels, *by Andrew Azio.*
A ſmall Virgin, *by Guido.*

Over the Door.

The view of Fontainbleau, *by Vandermeulen.*
The view of Vincennes, *by the ſame.*
Players on the Violin, *by Giorgiane.*
A ſmall Landſcape and a Hermit, *by Caracci.*
The Reſurrection of our Lord, *by the ſame.*
The Sacrifice of Abraham, *by Holbein.*
A Muſe, *by Giorgion.*
A ſmall Landſcape, *by Paul Bril.*

Dans le Salon.

Deſſus de Porte.

La vûe de S. Germain, *de Vandermeule.*

La vûe de Verſailles, *de Vandermeule.*
L'Annonciation, *de L. Carache.*
Portement de Croix, *de Rotenamer.*
Une Nativité, *de Joſephin.*
Circé, Uliſſe & ſes Compagnons, peints par *l'Albane.*
Prédication de Saint Jean, *du même.*
Mariage de St. Catherine, *du Parmeſan.*

Martyre de S. Etienne, *de Corneille Pollain.*

Martyre de S. Etienne, *de A. Carache.*

Le Siége de la Rochelle, *de Cl. Lorrain.*
Sacrifice d'Abraham, *du Carache.*
L'Annonciation, *de l'Albane.*
Biblis, *du même.*
La Vierge & Jeſus, *du Dominiquain.*
Le Parnaſſe & les Muſes, *de Perin del Vague.*
Le Pere Eternel dans ſa gloire, peint par *l'Albane.*

In the Salon.

Over the Door.

The view of St. Germains, *by Vandermeulen.*
The View of Verſailles, *by the ſame.*
The Annunciation, *by L. Caracci.*
The bearing of the Croſs, *by Rotenamer.*
A Nativity, *by Joſephin.*
Circe, Ulyſſes, and his Companions, *by Albano.*
The Preaching of St. John, *by the ſame.*
The Marriage of St. Catherine, *by Parmeſiano.*
The Martyrdom of St. Stephen, *by Corneille Mollain.*
The Martyrdom of St. Stephen, *by A. Caracci.*
The Siege of Rochelle, *by Cl. Lorain.*
Abraham's Sacrifice, *by Caracci.*
The Annunciation, *by Albano.*
Biblis, *by the ſame.*
The Virgin and Jeſus, *by Dominichino.*
Parnaſſus and the Muſes, *by Perin del Vago.*
The Eternal Father in his Glory, painted *by Albano.*

Abſalon, *de Carache.*
Une Sainte Famille, *de Raphael.*
Apollon & Daphné, *de l'Albane.*
J. C. qui guérit un Malade, *de P. Veroneſe.*

J. C. au Tombeau, *de Vandick.*
Payſages & des Blanchiſſeuſes, *de Carache.*

Le Pas de Suſe, *de Cl. Lorrain.*
Venus & des Amours, *de Jules Romain.*
Payſage de Saint Jean prêchant, peint par *Ph. Napolitain.*
Une Foire, *de Ph. Napolitain.*
Le Batême de Notre Seigneur, par Saint Jean, *de l'Albane.*

Dans le Cabinet des Coquilles.

Hérodias, *du Giorgion.*
Payſage, *de Cl. Lorrain.*
Henry II. *de Jannet.*
L'Adoration des Mages, *de P. Veroneſe.*

Sainte Cecile, *de Mignard.*
Joſeph & Potiphar. *de l'Albane.*
Saint George, *de Raphael.*
Une Vierge, *de Mignard.*
La Fuite en Egypte, payſage, *de Adam.*

Abſalom, *by Caracci.*
A Holy Family, *by Raphael.*
Apollo and Daphne, *by Albano.*
Jeſus Chriſt healing a ſick perſon, *by P. Veroneſe.*
Jeſus Chriſt at the Tomb, *by Vandyck.*
Landſcapes and Waſher-women, *by Caracci.*
The Paſs of Suſa, *by Cl. Lorrain.*
Venus and the Loves, *by Julio Romano.*
A Landſcape of St. John preaching, *by Ch. Neapolitano.*
A Fair, *by Ch. Neapolitano.*
Our Lord baptized by St. John, *by Albano.*

In the Cabinet of Shells.

Herodias, *by Georgione.*
A Landſcape, *by Lorrain.*
Henry II, *by James.*
The Adoration of the Wiſe men, *by P. Veroneſe.*
St. Cecilia, *by Mignard.*
Joſeph and Potiphar, *by Albano.*
St. George, *by Raphael.*
A Virgin, *by Mignard.*
The Flight into Egypt, a Landſcape, *by Adamo.*

Saint Michel, *de Raphael.*
La belle Ferronniere, *de Leonard de Vincy.*
Griſaille, *de Raphael.*
Un Portrait *de Olbains.*
Une Vierge dans une Guirlande de fleurs. par *de Francy.*
J. C. & des Apôtres, de *P. Veroneſe.*

Payſage, *de Cl. Lorrain.*
Portrait de Henri IV. *de Porbus.*

Dans la Gallerie.

Deſſus de Porte.

Un portement De Croix, *de P. Veroneſe.*
La Joconde, *de L. de Vincy.*
Les Bains de Diane, *de l'Albane.*
L'Homme Senſuel, *du Corége.*
Saint François. *du Dominiquain.*
Le Marquis del Guaſto, *de Titien.*
Adam & Eve, *du Dominiquain.*
La Vertu Héroïque, *du Corége.*
Des Amours dans une Guirlande de fleurs, *du Dominiquain.*
La Vierge & Jeſus, *du Titien.*
Une deſcente de Croix, *du Carache.*
Saint Cecile, *du Dominiquain.*
La Circonciſion, *de Jules Romain.*

St. Michael, *by Raphael.*
The fair Farrier, *by Leonardo da Viney.*
Griſſal, *by Raphael.*
A Portrait, *by Holbein.*
A Virgin in a Garland of Flowers, *by Francy.*
Jeſus Chriſt and the Apoſtles, *by P. Veroneſe.*
A Landſcape by *Cl. Lorraine.*
A Portrait of Henry IV. *by Porbus.*

In the Gallery.

Over the Door.

A bearing of the Croſs, *by P. Veroneſe.*
Jocunda, *by Leonardo da Vincy.*
The Baths of Diana, *by Albano.*
The Senſual Man, *by Coreggio.*
St. Francis, *by Dominichino.*
The Marquis del Graſto, *by Titian.*
Adam and Eve, *by Dominichino.*
Heroic Virtue, *by Coreggio.*
Loves in a Garland of Flowers, *by Dominichino.*
The Virgin of Jeſus, *by Titian.*
A deſcent from the Croſs, *by Caracci.*
St. Cecilia, *by Dominichino.*
The Circumciſion, *by Julio Romano.*

Un Ecce Homo. *du Guide.*
Une Sainte Famille, *du Parmesan.*
L'union du Dessein & la Couleur, *du Guide.*
La Charité de Bat, de *l'Albane.*
Une Madelaine, *du Guide.*
Une Sainte Famille, *de Raphael.*
La Vierge & Sainte Elizabet, *L. de Vincy.*

La Nativité *de A. Carache.*
Hérodias, *de Solario.*
Petite Nativité, *de A. Carache.*
Omphale, *de Louis Carache.*
Ravissement de S. Paul, *du Dominiquain.*
Le Sponsaliste, *du Corége.*
La Vierge au Lapin, *du Titien.*
Le Castillan, *de Raphael.*
L'Assomption de la Verge, *du Possin.*
Le Portrait, *de Raphael.*
La Priere de N. S. au Jardin, *du Guide*

Portrait de Jean Bellin, & son Frere, peint par *J. Bellin.*
Un Portrait, *de L. de Vincy.*
Une Sainte Famille, *de l'Albane.*
Une Vierge, estimée, *de Raphael.*
Saint François, *de A. Carache.*
Portrait, *de Carofolo.*
Le Portrait, *de J. Romain.*

An Ecce Homo, *by Guido.*
A Holy Family, *by Parmagiano.*
The Union of Deſign and Colour, *by Guido.*

The Charity of Battus, *by Albano.*
A Mary Magdalen, *by Guido.*
A Holy Family, *by Raphael.*
The Virgin and St. Elizabeth, *by L. da Vincy.*
The Nativity, *by A. Caracci.*
Herodias, *by Solario.*
A ſmall Nativity. *by A. Caracci.*
Omphale, *by Caraci.*
St. Paul's Trance, *by Dominichino.*
The Sponſaliſts, *by Coreggio.*
The Virgin and Rabbet, *by Titian.*
The Caſtilian, *by Raphael.*
The Aſſumption of the Virgin, *by Pouſſin.*
The Portrait, *by Raphael.*
Our Lord's Prayer in the Garden, *by Guido.*
Portrait of John Bellini and his Brother, *J. Bellin.*
A Portrait, *by L. di Vincy.*
A Holy Family, *by Albano.*
St. Francis, *by A. Caracci.*
A Portrait, *by Carofolo.*
A Virgin, *by Peruzzi.*
A Nativity, *by Carafolo.*
The Portrait, *of Julio Romano.*

Une Annonciation, *de l'Albane.*
Le Portrait, *de Olbeins.*
Petit Payſage, *de Paul Bril.*
Une Vierge ovale, eſtimée, *de Guide.*
Une Vierge & S. Jean, *de Raphael.*
L'Eſperance, *de Mignard.*
Une Vierge, eſtimée, *du Corége.*
Sainte Catherine, *de L. de Vincy.*
La Foy, *de Mignard.*
La Vierge & Sainte Catherine, *du Guide.*
Un Portrait, *de Olbeins.*
Un repos de la fuite en Egypte, *de Corneille.*
Une Tête, *d'Antonio More.*
Une Vierge & Jeſus, d'aprés, *le ege Corgé.*
Portrait d'Anne de Cleve, *de Olbeins.*
Une Vierge & Jeſus endormi, *du Guide.*
Saint Jerôme, *du Guerchin.*
Une Magdelaine, *du Titien.*
Martyre de S. Etienne, *de A. Carache.*

Grand Appartement du Roi.

Chambre du Trône.

Deſſus de Porte.

Une Vierge, *de Vandick.*

An Annunciation, *by Albano.*
The Portrait of *Holbein.*
A ſmall Landſcape, *by Paul Bril.*
An oval Virgin, eſteemed, *by Guido.*
A Virgin and St. John, *by Raphael.*
Hope, *by Mignard.*
A Virgin, eſteem'd, *by Coreggio.*
St. Catherine, *by L. de Vinci.*
Faith, *by Mignard.*
The Virgin and St. Catherine, *by Guido.*
A Portrait, *by Holbein.*
Repoſe after the Flight into Egypt, *by Corneille.*
A Head, *by Sir Anthony More.*
A Virgin and Jeſus, *after Coreggio.*
A Portrait of Anne of Cleves, *by Holbein.*
A Virgin and Chriſt a-ſleep, *by Guido.*
St. Jerome, *by Guerchino.*
A Mary Magdalen, *by Titian.*
The Martyrdom of St. Stephen, *by A. Caracci.*

The King's Great Apartment.

The State Chamber.

Over the Door.

A Virgin, *by Vandyck.*

Deſſus de Cheminée en Eté.

Le Portrait de Louis XIV. *de Rigaut.*
Hercule ſur le Bucher, *du Guide.*
Hercule qui combat l'Hydre, *du même.*
Saint François en extaſe, *du Valentin.*
Thomiris, *de Rubens.*
Hercule & Acheloüs, *du Guide.*
Le Centaure & Dejanire, *du même.*

Deſſus de Porte.

Portraits des Princes Palatins, *de Vandick.*

Chambre à coucher, en Eté.

Deſſus de Porte.

Une Charité, *de Blanchard.*
Jeſus-Chriſt au Tombeau, *de Titien.*
La Sainte Famille, *de Raphael.*
Les Nôces de Cana, *de J. Baſſan.*
Une Aſſomption, *de A. Carache.*
Saint Sebaſtien, *du même.*
Le Vierge, Jeſus & Sainte Agnés, *du Titien.*

Over the Chimney in Summer.

The Portrait of Lewis XIV, *by Rigault.*
Hercules upon the Funeral Pile, *by Guido.*
Hercules fighting the Hydra, *by the ſame.*
St. Francis in an extaſy, *by Valentine.*
Thomyris, *by Rubens.*
Hercules and Acheloüs, *by Guido.*
The Centaur and Dejanira, *by the ſame.*

Over the Door.

Portraits of the Palatine Princes, *by Vandyck.*

In the Bed-chamber in Summer.

Over the Door.

A Grace, *by Blanchard.*
Jeſus Chriſt at the Sepulchre, *by Titian.*
The Holy Family, *by Raphael.*
The Marriage at Cana, *by J. Baſſano.*
An Aſſumption, *by A. Caracci.*
St. Sebaſtian, *by the ſame.*
The Virgin Jeſus, and St. Agnes, *by Titian.*

Les Pellerins d'Emaüs, *de J. Baſſan.*
Un Saint Michel, *de Raphael.*

Deſſus de Porte.

Diſeuſe de bonne Aventure, *du Caravage.*

Chambre des Concerts, en Hyver.

Deſſus de Porte.

La Vierge & Saint Pierre, *de Guerchin.*
Les Pelerins d'Emaüs, *de P. Veroneſe.*

Premiere Tribune.

Une Nativité, *du Doſſe.*
Une Vierge, *de Mignard.*

Deſſus de Cheminée.

Une Vierge, Jeſus & Saint Jean, peints par *Paul Veroneſe.*

Seconde Tribune.

Une Vierge, *du Vieux Palme.*

The Pilgrims of Emaüs, *by J. Beſſano.*
St. Michael, *by Raphael.*

Over the Door.

A Woman wiſhing good Luck, *by Caravagio.*

In the Concert-Room, in the Winter.

Over the Door.

The Virgin and St. Peter, *by Guerchino.*
The Pilgrims of Emaüs, *by P. Veroneſe.*

Firſt Tribunal.

A Nativity, *by Doſſe.*
A Virgin, *by Mignard.*

Over the Chimney.

A Virgin, Jeſus, and St. John, painted *by Paul Veroneſe.*

Second Tribunal.

A Virgin, *by Old Palma.*

Un Ecce Homo, *de Mignard.*

En Eté.

La Famille de Darius, *de le Brun.*

Deſſus de Porte.

Saint Jean dans le Deſert, *de Raphaël,*

Dans la Chambre ſuivante.

Deſſus de Cheminée.

Iphigenie, *de la Foſſe.*
Un Ange Guardien, *du Feti.*

Salon du Cabinet des Medailles.

Jeſus-Chriſt qui guérit la Femme du Flux de Sang, *de P. Veroneſe.*

En Eté.

Une Nativité, *de Gaudenſio.*
La Fuite en Egypte, *du Guide.*
Une Vierge & des Pellerins, *du Pouſſin.*

An Ecce Homo, *by Mignard.*

In Summer.

The Family of Darius. *by le Brun.*

Over the Door.

St. John in the Desart, *by Raphael.*

In the next Chamber.

Over the Chimney.

Iphigenia, *by la Fosse.*
A Guardian Angel, *by Feti.*

The Hall of the Cabinet of Medals.

Jesus Christ healing the Woman of the Flux of Blood. *by P. Veronese.*

In Summer.

A Nativity, *by Gaudentio*
A Flight into Egypt, *by Guido*
A Virgin and Pilgrim, *by Poussin.*

Dans le grand Salon.

Le Feſtin du Phariſien, *de P. Veroneſe.*

Cabinet des Medailles.

Une Vierge, Jeſus, & Saint Jean, peints par *Raphael.*
Mariage de Ste. Catherine, *de P. Veroneſe.*

Une Vierge, *du même.*
La Vierge, Jeſus, & Saint Michel, peints par *L. de Vincy.*
La Vierge & Jeſus, *d' André Mantegne.*

Jeſus-Chriſt en Croix, *de P. Veroneſe.*
Une Vierge, Jeſus, Saint George, & Saint Benoît, *de P. Veroneſe.*
L'Ange qui conduit Tobie, *de Del Sarto.*

Appartement de M. le Duc d'Orleans.

Chambre à Coucher.

Deſſus de Porte.

Un Portrait, *de Raphael.*

In the Great Salon.

The Phariſee's Feaſt, *by P. Veroneſe.*

Cabinet of Medals,

A Virgin, Jeſus, and St. John, painted *by Raphael.*
The Marriage of St. Catherine, *by P. Veroneſe.*
A Virgin, *by the ſame.*
A Virgin, Jeſus, and St. Michael, *by L. de Vincy.*
The Virgin, and Jeſus, *by Andrew Mantigni.*
Jeſus Chriſt on the Croſs, *by P. Veroneſe.*
A Virgin, Jeſus, St. George, and St. Benedict, *by P. Veroneſe.*
The Angel conducting Tobias, *by Del Sarto.*

The Duke of Orleans's Apartment.

The Bedchamber.

Over the Door.

A Portrait, *by Raphel.*

Un Portrait, peint en chemiſe, *de Vandick.*
Une Circonciſion, *du Doſſe.*
Une Vierge, Jeſus, Baint Jean, & Saint Antoine, *du Palme.*
Jeſus-Chriſt au Tombeau, *de J. Baſſan.*

Jeſus-Chriſt en Croix, *de Dorigny.*

Deſſus de Porte.

Deux Soldats, *du Feti.*

Dans le Cabinet.

Le Portrait de Jeanne de Sicile, peint par *Raphael.*
Une Circé, *du Guerchin.*
La Maîtreſſe du Titien, *de Titien.*
Le Triomphe de Titus, *de J. Romain.*
Portrait de Pontorme, *de Raphael.*
Judith tenant la tête d'Holoferne, peint par *L. Juſtrus.*

Les Tableaux qui ne ſont point expoſez dans Appartements du Roi ſont en dépôt dans les Cabinets de la Surintendance des Bâtimens, où on les peut voir ; entr'autres :

A Portrait in its Shift, *by Vandyek.*
A Circumciſion, *by Doſſe.*
A Virgin, Jeſus, St. John, and St. Anthony, *by Palma.*
Jeſus Chriſt in the Sepulcher, *by J. Baſſano.*
Jeſus Chriſt on the Croſs, *by Dorigny.*

Over the Door.

Two Soldiers, *by Feti.*

In the Cloſet.

The Portrait of Joan of Sicily, painted *by Raphael.*
A Circé, *by Guerchino.*
Titian's Miſtreſs, *by Titian.*
The Triumph of Titus, *by J. Romano.*
The Portrait of Pontorme, *by Raphael.*
Judith holdingthe Head of Holofernes, *by L. Juſtrus.*

The Pictures which are not ſhown in the King's Apartments are kept in the Cabinets of the Office, which ſuperintends the Buildings, where they may be ſeen; among others:

Les quatre Elemens, *de l'Albane.*
Une Vierge, Jesus & Seint Jean, peints par *L. de Viney.*
Une Nôce de Village, *de Rubens.*
Grand Payſage, *du Dominiquain.*
L'ombre de Samuel, qui apparoît à Saul, *de Salvator Roſa.*
Les quatre Saiſons, *du Pouſſin.*
Pluſieurs autres Tableaux, *du même.*
Une Suzanne, *du Tintoret.*
Venus & Adonis, *de P. Veroneſe.*
Apollon & Daphné, *de C. Maratte.*
Une Vierge & Jeſus endormi, *du même.*
Grand Payſage, *de Paul Bril.*
Une Suzanne, *du Valentin.*
Jugement de Daniel, *du même.*
Jugement de Salamon, *du même.*
Thimoclé, *du Dominiquain.*
Venus & Mars, *de L. Juſtrus.*
Baptême de Jeſus-Chriſt, *du même.*
Port de Mer, *de C. Lorrain.*
Marie de Medicis, *de Vandick.*
Portrait de la Reine Marguerite, *de Rubens.*
Moyſe retiré des Eaux, *de P. Veroneſe.*

La Naiſſance de la Vierge, *de P. Cortonne.*
Une Vierge, Jeſus, & Sainte Martine, par *P. Cortonne.*

The four Elements, *by Albane.*
A Virgin, Jeſus, and St. John, *by L. de Vincy.*
A Village Marriage, *by Rubens.*
A large Landſcape, *by Dominichino.*
The Ghoſt of Samuel appearing to Saul *by Salvator Roſa.*
The four Seaſons, *by Pouſſin.*
Four other Pictures, *by the ſame.*
A Suſanna, *by Tintoret.*
Venus and Adonis, *by P. Veronſe.*
An Apollo and Daphine, *by C. Maratti.*
A Virgin and Jeſus aſleep, *by the ſame.*
A large Landſcape, *by Paul Bril.*
A Suſanna, *by Valentiui.*
The Judgment of Daniel, *by the ſame.*
The Judgment of Solomon, *by the ſame.*
Timoclea, *by Dominichino.*
Venus and Mars, *by L. Juſtrus.*
The Baptiſm of Jeſus Chriſt, *by the ſame.*
A Sea-Port, *by C. Lorrain.*
Mary of Medicis, *by Vandyck.*
The Portrait of Queen Margaret, *by Rubens.*
Moſes taken out of the Water, *by P. Veroneſe.*
The Birth of the Virgin, *by P. Cortona.*
A Virgin, Jeſus and St. Martina, *by P. Cortona.*

Et plusieurs autres, tant anciens que modernes.

LISTE DES STATUES.

Grande Cour de Versailles.

à la droite.

Iris,	de *Houseau.*
Junon,	de *Desjardins.*
Zéphir,	de *Roger.*
Vulcain,	de *Errard.*
Un Cyclope,	de *Maniere.*
Autre Cyclope,	de *Drouilli.*

à la gauche.

Cérès,	de *Tuby,*
Pomone,	de *Mazeline.*
Flore,	de *Massou.*
Neptune,	de *Buister.*
Thétis,	de *le Hongre.*
Galathée,	de *Houseau.*

And many others both ancient and modern.

A Liſt of the Pictures.

Great Court of Verſailles.

On the Right.

Iris,	by *Houſeau.*
Juno,	by *Desjardins.*
Zephyr,	by *Roger.*
Vulcan,	by *Errard.*
A Cyclops,	by *Maniere.*
Another Cyclops,	by *Drovilli.*

On the Left.

Ceres,	by *Tuby.*
Pomona,	by *Mazeline.*
Flora,	by *Maſſon.*
Neptune,	by *Bruiſter.*
Thetis,	by *le Hongre.*
Galatea,	by *Houſeau.*

Accompagnement du Fronton de la grande Façade.

Hercules, de *Girardon.*
Mars, de *Marſy.*

Grande façade, à la droite,

La Victoire, de *l' Eſpingola.*
L'Afrique, de *le Hongre.*
L'Amérique, de *Renaudin.*
La Gloire, de *Renaudin.*
L'Autorité, de *le Hongre.*
La Richeſſe, de *le Hongre.*
La Généroſité, de *le Gros.*
La Force, de *Coyſevox.*
L'Abondance, de *Marſy.*

à la gauche.

La Renommée, de *le Comte.*
L'Aſie, de *Maſſou.*
L'Europe, de *le Gros.*
La Paix, de *Renaudin.*
La Diligence, de *Raon.*
La Prudence, de *Maſſou.*
Pallas, de *Girardon.*
La Juſtice, de *Coyſevox.*
La Richeſſe, de *Marſy.*

About the Pedement of the principal Fronts.

Hercules,	by *Girardon.*
Mars,	by *Marſy.*

On the right of the grand front.

Victory,	by *Eſpignola.*
Africa,	by *Hongre.*
America,	by *Renaudin.*
Glory,	by *Renaudin.*
Authority,	by *le Hongre.*
Riches,	by *le Hongre.*
Generoſity,	by *le Gros.*
Strength,	by *Coyſevox.*
Abundance,	by *Marſy.*

On the left.

Fame,	by *le Comte.*
Aſia,	by *Maſſou.*
Europe,	by *le Gros.*
Peace,	by *Romaudin.*
Diligence,	by *Raon.*
Prudence,	by *Maſſou.*
Pallas,	by *Girardon.*
Juſtice,	by *Coyſevox.*
Riches,	by *Marſy.*

Dans la grande Gallerie.

La Venus d'Arles,
Un Bacchus,
Une Venus,
Germanicus,
Diane,
Une Prêtreſſe,
Uranie,
Une Veſtale,
} *Antiques.*

Sur le grand Peron.

Siléne,
Antinoüs,
Apollon,
Bacchus,
} En bronze, fondus par les *Kellers.*

Diane, de *Roger.*

Apollon, de *Raon.*

Demie-Lune du Baſſin d'Apollon.

à la droite.

Titus,
Antinoüs,
L'Abondance,
Apollon,
} *Antiques,*

The great Gallery.

The Venus of Arles,
A Bacchus,
A Venus,
Germanicus,
Diana,
A Prieſteſs,
Urania,
A Veſtal,
} *Antiques.*

Upon the great landing-place.

Silence,
Antinoüs,
Apollo,
Bacchus,
} In braſs, caſt by the *Kellers.*
Diana, by *Roger.*
Apollo, by *Roan.*

The Half-moon of Apollo's Baſon.

On the right.

Titus,
Antinoüs,
Abundance,
Apollo,
} *Antiques.*

Orphée, de *Franqueville.*
Auguſte, *Antiq.*
Un Sénateur, *Antiq.*

à la gauche.

Un Sénateur,
Agrippine,
Junon,
La Victoire, } *Antiques.*
Titus,
Hercules,
Brutus,

Termes à la droite.

Vertumne, de *le Hongre.*
Junon, de *Clairion.*
Jupiter, de *Clairion.*
Sirinx, de *Maziere.*
Protée qu'on lie. de *Solds.*

Termes à la gauche.

Pomone, de *le Hongre.*
Bacchus, de *Raon.*
Le Printems, de *Arſis & Maziere.*

Orpheus,	by *Franqueville.*
Auguſtus,	*Antiq.*
A Senater,	*Antiq.*

On the left.

A Senator,	*Antiques.*
Agrippa,	
Juno,	
Victory,	
Titus,	
Hercules,	
Brutus,	

Terms on the right.

Vertumnus,	by *le Hongre.*
Juno,	by *Clairion.*
Jupiter,	by *Clairion.*
Syrinx,	by *Maziere.*
The binding of Proteus,	by *Solds.*

Terms on the left.

Pomona,	by *le Hongre.*
Bacchus,	by *le Raon.*
Spring,	by *Arſis* and *Maziere.*

Pan, de *Mazieré.*
Ino, & Melicerte, Groupe de *Graniere.*

Dans la grande Allée, à la gauche.

Achilles, reconnu par Uliſſe, de *Vigier.*
Une Amazone, de *Buret.*
Didon, de *Pouletier.*
Un Faune, de *Flaman.*
Venus ſortant du Bain, de *Clairion.*
La Fidelité, de *le Févre.*
Milon de Crotone, de *Puget.*
Caſtor & Polux, de *Coyſevox.*
Un Mirmillion mourant, de *Monier.*
Apollon Pithein, de *Mazeline.*
Uraine, de *Carlier.*
Mercure, de *Melo.*
Antinoüs, de *le Gros.*
Siléne tenant Bacchus, de *Maziere.*
Venus aux belles feſſes, de *Clairion.*
Tiridate, de *Déindre.*
Le Feu, de *Dandré.*
Le Poëme lyrique, de *Tuby.*
L'Aurore, de *Marſy.*
Le Printems, de *Maniere.*
L'Eau, de *le Gros.*
Cléopatre, de *Vancleve.*

Pan, by *Maziere.*
Ino and Melicerta, Groupe by *Graniere.*

In the great Alley on the left.

Achilles diſcover'd by Ulyſſes, by *Tigier.*
An Amazon, by *Burnet.*
Dido, by *Pouletier.*
A Fawn, by *Flaman.*
Venus coming out of the Bath, by *Clairion.*
Fidelity, by *le Fevre.*
Milo of Crotona, by *Puget.*
Caſtor and Pollux, by *Coyſevox.*
A dying Myrmillo, by *Monier.*
The Pythian Apollo, by *Mazeline.*
Urania, by *Carlier.*
Mercury, by *Melo.*
Antinoüs, by *le Gros.*
Silence holding Bacchus, by *Maziere.*
Venus with the beautiful thighs, by *Clairion.*
Tiridates, by *Deindre.*
The Element of Fire, by *Dandre.*
Lyric Poeſy, by *Tuby.*
Aurora, by *Marſy.*
Spring, by *Maniere.*
The Element of Water, by *le Gros.*
Cleopatra, by *Vancleve.*

A la droite.

Artemiſe,	de *le Févre.*
Cypariſſe,	de *Flaman.*
La Venus de Médicis,	de *Fremery.*
L'EmpereurCommode,	de *Jouvenet.*
Jupiter,	de *Graniere.*
La Fourberie,	de *le Comte.*
Andromède & Perſée,	de *Puget.*
Cinna & ſa femme,	de *l'Eſpingola.*
La Nymphe à la coquille,	de *Coyſevox.*
Jupiter & Ganiméde,	de *Laviron.*
Uranie,	de *Fremery.*
Commode,	de *Cououxt.*
Fauſtine,	de *Renaudin.*
Bacchus,	de *Graniere.*
Un Faune,	de *Hurtrel.*
Tigrane,	de *l'Eſpagnandel.*
Antinoüs,	de *la Croix.*
La Mélancholie,	de *la Perdrix.*
L'Air,	de *le Hongre.*
Le Soir,	de *Desjardins.*
Le Midy,	de *Marſy.*
L'Europe,	de *Mazeline.*
L'Afrique,	de *Guerin.*
La Nuit,	de *Raon.*
La Terre,	de *Maſſou.*

On the right.

Artemiſia, by *le Fevre.*
Cypariſſa, by *Flaman.*
The Venus of Medicis, by *Fremery.*
The Emperor Commodus, by *Jouvenet.*
Jupiter, by *Graniere.*
Knavery, by *le Comte.*
Andromeda and Perſeus, by *Puget.*
Cinna and his wife, by *Eſpingola,*
The Nymph of the ſhell, by *Coyſevox.*
Jupiter and Ganemede, by *Laviron.*
Urania, by *Fremery.*
Commodus, by *Coutoux.*
Fauſtina, by *Renaudin.*
Bacchus, by *Graniere,*
A Fawn, by *Hurtrel.*
Tigranes, by *Eſpagnandel.*
Antinoüs, by *la Croix.*
Melancholy, by *le Perdrix.*
The Element of Air, by *le Hongre.*
Evening, by *Desjardins.*
Noon, by *Marſy.*
Europe, by *Mazeline.*
Africa, by *Guerin.*
Night, by *Raon.*
The Earth, by *Maſſou.*

A la droite.

Artemiſe,	de *le Févre.*
Cypariſſe,	de *Flaman.*
La Venus de Médicis,	de *Fremery.*
L'EmpereurCommode,	de *Jouvenet.*
Jupiter,	de *Graniere.*
La Fourberie,	de *le Comte.*
Andromède & Perſée,	de *Puget.*
Cinna & ſa femme,	de *l'Eſpingola.*
La Nymphe à la coquille,	de *Coyſevox.*
Jupiter & Ganiméde,	de *Laviron.*
Uranie,	de *Fremery.*
Commode,	de *Cououxt.*
Fauſtine,	de *Renaudin.*
Bacchus,	de *Graniere.*
Un Faune,	de *Hurtrel.*
Tigrane,	de *l'Eſpagnandel.*
Antinoüs,	de *la Croix.*
La Mélancholie,	de *la Perdrix.*
L'Air,	de *le Hongre.*
Le Soir,	de *Desjardins.*
Le Midy,	de *Marſy.*
L'Europe,	de *Mazeline.*
L'Afrique,	de *Guerin.*
La Nuit,	de *Raon.*
La Terre,	de *Maſſou.*

On the right.

Artemiſia, by *le Fevre.*
Cypariſſa, by *Flaman.*
The Venus of Medicis, by *Fremery.*
The Emperor Commodus, by *Jouvenet.*
Jupiter, by *Graniere.*
Knavery, by *le Comte.*
Andromeda and Perſeus, by *Puget.*
Cinna and his wife, by *Eſpingola,*
The Nymph of the ſhell, by *Coyſevox.*
Jupiter and Ganemede, by *Laviron.*
Urania, by *Fremery.*
Commodus, by *Coutoux.*
Fauſtina, by *Renaudin.*
Bacchus, by *Graniere,*
A Fawn, by *Hurtrel.*
Tigranes, by *Eſpagnandel.*
Antinoüs, by *la Croix.*
Melancholy, by *le Perdrix.*
The Element of Air, by *le Hongre.*
Evening, by *Desjardins.*
Noon, by *Marſy.*
Europe, by *Mazeline.*
Africa, by *Guerin.*
Night, by *Racon.*
The Earth, by *Maſſou.*

Le Poême Paſtoral, de *Graniere.*
L'Automne, du *Renaudin.*
L'Amérique, de *Cornu.*
L'Eté, d' *Hutinot.*
L'Hyver, de *Girardon.*

Termes.

Le Fleuve Acheloüs, de *Maziere.*
Pandore, de *le Gros.*
Mercure, de *Vancléve.*
Platon, de *Rayol.*
Circé, de *Maniere.*
Hercule, de *le Comte.*
Une Bacchante, de *de Dieu.*
Un Faune, de *Houzeau.*
Diogene, de *l'Eſpagnandel.*
Cérês, de *Pouletier.*
Apollonius, de *Melo.*
Iſocrate, de *Graniere.*
Theophraſte, de *Hurtrel.*
Liſias, de *de Dieu.*
Ulyſſes, de *Maniere.*

L'Orangerie.

Louis XIV. de *Desjardins.*
Une Iſis de Pierre de Touche, *Antique.*

Paſtoral Poeſy,	by *Graniere.*
Autumn,	by *Renaudin.*
America,	by *Cornu.*
Summer,	by *Hutinot.*
Winter,	by *Girardon.*

Terms.

The River Acheloüs,	by *Maziere.*
Pandora,	by *le Gros.*
Mercury,	by *Vancleve.*
Plato,	by *Rayol.*
Circe,	by *Maniere.*
Hercules,	by *le Comte.*
A Bacchanal,	by *de Dieu.*
A Fawn,	by *Houzeau.*
Diogenes,	by *Eſpagnandel.*
Ceres,	by *Pouletier.*
Apollonius,	by *Melo.*
Iſocrates,	by *Graniere.*
Theophraſtus,	by *Hurtrel.*
Lyſias,	by *de Dieu.*
Ulyſſes,	by *Maniere.*

The Orangery.

Lewis XIV,	by *Desjardins.*
An Iſis in Touchſtone,	*Antique.*

Parterre du Nord.

Venus la Pudique,	de *Coyſevox.*
Le Rotator,	de *Fremery.*
Le Poëme Héroïque,	de *Drouilly.*
Le Flegmatique,	de *l'Eſpagnandel.*
Le Poëme Satyrique,	de *Buiſter.*
L'Aſie,	de *Roger.*
Le Sanguin,	de *Jouvenet.*
Le Colerique,	de *Houzeau.*

Fontaine du Dragon.

La Renommée écrivant la vie du Roi,	de *Dominique Gendi.*
Fauſtine,	de *Fremery.*
Berenice,	de *l'Eſpigoola.*

Le Château de Trianon.

DANS le grand Salon, on voit Junon & l'etlevement d'Orinhie, de *Duverdier.*

Les Tableaux de Fleurs & de Vaſes qui ſont dans les trois piéces ſuivantes, ſont de *Baptiſte* & de *Fontenai.*

The Northern Parterre.

Venus the Baſhful,	by *Coyſevox.*
The Whirler,	by *Fremery.*
Heroick Poeſy,	by *Drouilly.*
A Phlegmatic Perſon,	by *Eſpagnandel.*
Satyric Poeſy,	by *Buiſter.*
Aſia,	by *Roger.*
A Sanguine Perſon,	by *Jouvenet.*
A Coleric Perſon,	by *Houzeau.*

The Dragon's Fountain.

Time writing the King's Life,	by *Dominico Gendi.*
Fauſtina,	by *Fremery.*
Berenice,	by *l' Eſpignola.*

The Caſtle of Trianon.

IN the grand Salon are Juno and the Rape of Orithya, by *Duverdier.*

The Pictures of Flowers and Vaſes, in the three following pieces, were done by *Baptiſt* and *Fontenai.*

Dans la ſeconde Sale, deux Tableaux de Nymphes, de *Blanchard.*

Dans la troiſiéme Sale, Venus à ſa toillette, eſt de *Boulogne* l'aîné ; l'Amour dormant, eſt de *Mignard* ; & le Jugement de Midas, eſt de *Corneille* l'aîné. *Boulogne* le jeune a peint ſur les portes Venus & Adonis, & Venus avec les Amours, l'Art & la Nature ſont a *Boulogne* l'aîné, auſſi-bien que Morphée éveillé à l'approche d'Iris, qui eſt ſur la cheminée.

Dans la quatriéme Sale on y voit auſſi Diane, Endimion, & Mercure, qui ſont d'*Houaſſe.* Junon qui menace Ino, & Mercure qui coupe la tête à Argus, ſont de *Duverdier.* L'Hercule ſeul, & l'Hercule avec Junon, ſont de *Noel Coypel.*

Dans le cinquiéme Salon, Zéphire & Flore, ſont de *Jouvenet :* & les quatre vûes de Verſailles, ſont de *Martin* l'aîné.

Dans la premiere piéce de l'Appartement qui ſuit, Narciſſe, Cyanée, Alphée, & Aréthuſe, ſont d'*Houaſſe.*

Dans la ſeconde, Thetis & Flore, ſont d'*Antoine Coypel :* Junon & Flore, de *Boulogne* l'aîné. Sur les portes ſont le Matin, le Midi, le Soir, & la Nuit, qui ſont de *Martin* l'aîné.

In the ſecond Hall are two Pictures of Nymphs, by *Blanchard.*

In the third Hall are Venus at her toilet, by *Boulogne* the elder; Cupid aſleep, by *Mignard*; and the Judgment of *Midas*, by *Corneille* the elder; *Boulogne* the younger has painted Venus and Adonis, and Venus with the Loves, over the Doors, Art and Nature are by *Boulogne* the elder; as well as Orpheus awaken'd at the approach of Iris, which is over the chimney.

In the fourth Hall one ſees alſo Diana, Endymion, and Mercury, by *Houaſſe*; Juno threatening Io, and Mercury cutting off the Head of Argus, by *Duverdier*. The Hercules alone, and the Hercules with Juno, are by *Noël Coypel.*

In the fifth Salon are Zephyrus and Flora, by *Jouvenet*; and the four Views of Verſailles, by *Martin* the elder.

In the firſt Room of the Apartment next following, are Narciſſus, Cyaneus, Alpheus, and Arethuſa, by *Houaſſe.*

In the ſecond are Thetis and Flora, by *Anthony Coypel*; Juno and Flora, by *Boulogne* the elder. Over the doors are Morning, Noon, Evening and Night, done by *Martin* the elder.

Dans la troiſiéme, ſix Tableaux de l'Hiſtoire d'Apollon, peints par *Noël Coypel*, *Jouvenet* & *Boulogne* le jeune.

Sur la cheminée de la primiere piéce de l'Appartement de feu Monſeigneur, un S. Luc de *la Foſſe*.

Dans l'Anti-chambre, un S. Matthieu de *Mignard*, & un S. Marc, par *la Foſſe*.

Dans la chambre des Glaces un S. Jean dans l'Iſle de Pathmos eſt une des meilleures piéces de *le Brun*; les quatre payſages ſont de *le Lorrain*.

Saint Cyr.

L'Abbaye de Saint Cyr, ſituée à une lieue de Verſailles, étoit autrefois de l'Ordre de ſaint Benoît: Louis XIV. y a fondé en 1686. une Maiſon de Religieuſes ſous la Régle de Saint Louis, Ordre de S. Auguſtin. Il aſſigna en même tems quarante mille écus de rente pour l'entretien & l'éducation de deux cens cinquante Demoiſelles: il y réunit encore en 1653. la Manſe Abbatiale de ſaint Denys en France, qui vaut cent mille liv. de rente. Le nombre des Religieuſes eſt fixé à quarante; & quand il en meurt

In the third, ſix Hiſtories of Apollo, painted by *Noel Coypel*, *Jouvenet*, and *Boulogne* the younger.

Over the chimney of the firſt Room in the Apartment of his late Highneſs, is a St. Luke, by *la Foſſe*.

In the Anti-chamber, a St Matthew by *Mignard*, and a St. Mark by *la Foſſe*.

In the Ice-chamber are St. John in the Iſle of Patmos, one of the beſt Pieces of *le Brun*; and four Landſcapes by *le Lorrain*.

St. Cyr.

THE Abbey of St. Cyr, ſituated a league from Verſailles, was formerly of the Order of St. Benedict: Lewis XIV. in 1686, founded there a Nunnery, according to the Inſtitution of St. Lewis, and the Order of St. Auguſtin, At the ſame time he aſſigned forty thouſand crowns annual revenue for the maintenance of two hundred and fifty Ladies. In 1695 he united to it the revenue of the Abbey of St. Denis in France, which amounts to a hundred thouſand livres. The number of Nuns is forty; and when one of them

une, elle ne peut être remplacée que par une des deux cens cinquante Demoiſelles, âgée au moins de dix-huit ans. Elles font un quatriéme Vœu, qui eſt de conſacrer leur vie à l'éducatòn des Demoiſelles dont le Roi s'eſt reſervé la nomination. Il faut, pour y entrer, qu'elles prouvent quatre dégrez de Nobleſſe du côté paternel. Aucune ne peut entrer avânt l'âge de ſept ans. ni y demeurer paſſé vingt ans & trois mois: quand elles ſortent, elles ont ou mille écus en argent, ou une place de celles que le Roi donne dans divers Convents. Le Bâtiment eſt extrêmement beau, il eſt de *François Manſart*, & fut achevé in 1686.

Marly.

LE Château de Marly eſt bâti dans un Parc de 3764. arpens, à une lieue de Verſailles, & à cinq de Paris. Le célébre *J. H. Manſart* en donna les deſſeins. Le corps du Bâtiment eſt quarré, & a 21. toiſes en tous ſens; les quatre faces ſont égales, chacune avec un Perron, orné de groupes & de vaſes. Le Pavillon eſt au

dies, ſhe can be only replaced by one of the two hundred and fifty young ladies, of at leaſt eighteen years of age. They make a fourth Vow, which is to conſecrate their life to the education of the young ladies, whoſe nomination the King receives to himſelf. To obtain admiſſion, it is neceſſary to prove four degrees of Nobility on the father's ſide. No girl can enter under ſeven years of age, nor ſtay in beyond twenty years and three months. When they go out, they have either a thouſand crowns in ſilver, or one of thoſe places which the King has the diſpoſal of in ſeveral Nunneries. The Building is extremely fine; it was directed by *Francis Manſart*, and finiſhed in 1686.

Marly.

THE Caſtle of Marly is built in a Park of 3764 arpents, a league diſtant from Verſailles, and five from Paris. The celebrated *J. H. Manſart* drew the deſigns of it. The body of the building is ſquare, being 21 fathom each way. The four fronts are equal, each with a flight of ſteps, adorned with groups

milieu de douze autres, mais bien plus petits. Tout ce Palais eſt d'un goût admirable, auſſi-bien que les Jardins qui l'environnent. On y voyoit autrefois une Caſcade ſuperbe, mais qu'on a détruite à cauſe des trop grandes dépenſes qu'il falloit faire pour l'entretenir.

Le grand Salon de Marly, Piéce fameuſe par ſa beauté & ſon étendue, eſt orné de quatre cheminées, ſur leſquelles ſont peintes les quatre Saiſons. Le Printems eſt d'*Antoine Coypel*, l'Eté de *Boulogne* le jeune, l'Automne de *la Foſſe*, & l'Hyver de *Jouvenet*. Les quatre Veſtibules qui conduiſent à ce beau Salon, ſont ornez de Tableaux de *Vendermeulen*, qui y a repréſenté les Sieges de pluſieurs Villes.

Dans le premier Veſtibule.

Luxembourg.
La priſe de Luxembourg.

Dans le ſecond Veſtibule.

Maeſtricht.
Cambray.

and vaſes. The Paviſion is in the Midſt of twelve others which are much ſmaller. The whole Palace is in an admirable taſte as well as the Gardens which ſurround it. There was formerly a ſuperb Caſcade, which has been deſtroyed on account of the too great expence to ſupply it.

The great Salon of Marly, a Room famous for its beauty and extent, is adorned with four chimneys, over which are painted the four Seaſons. Spring is by *Anthony Coypel*, Summer by *Boulogne*, the younger, Autumn by *la Foſſe*, and Winter by *Jouvenet*. The four Veſtibles which lead to this fine Salon, are adorned with Pictures by *Vendermeulen*, who has repreſented in them the Sieges of ſeveral Towns.

In the firſt Veſtible.

Luxemburg,
The taking of Luxemburg.

In the ſecond Veſtible.

Maeſtricht.
Cambray.

Dans le troiſieme Veſtibule.

Tournay.
Oudenarde.

Dans le quatrieme Veſtibule.

Valencienne,
Et Donal.

Dans l'Anti-Chambre du Roi ſont les priſes de Villes, par le même Peintre.

Narden,
Loo,
Et Utrecht.

Dans la Chambre, ſont les Sieges

*d'*Ypres.
Et Condé.

Dans le Cabinet.

Salins, & Joux.

In the third Veſtible.

Tournay.
Oudenarde.

In the fourth Veſtible.

Valenciennes.
And Douay.

In the King's Anti-chamber are the captures of theſe Towns, by the ſame Painter.

Narden.
Loo.
And Utrecht.

In the Chamber, are the Sieges

Of Ypres.
And Condé.

In the Cloſet.

Salins, and Joux.

Et dans le Cabinet qu'occupoit autrefois Madame de Maintenon il a peint auſſi :

Gray,
Et Fribourg.

Martin l'aîné a peint dans l'Appartement de Madame.

Rées,
Orſoy,
Veſil,
Et le Fort de Skenke.

Et dans celui qu'occupoit Madame de Maintenon.

Aire.
Et Dueſbourg.

Quatre admirables Groupes de bronze ſont dans les Jardins hauts, appellez Belveder, ſçavoir :

Mercure qui enleve Pandore, de *J. de Boulogne.*
Le Laocoon,
Hercule,
Et Diane, } *Fondus par les, Kellers.*

And in the Cloſet formerly belonging to Madam de Maintenon he has alſo painted,

Gray,
And Fribourgh.

Martin the elder painted in the Apartment of the Dutcheſs of Orleans.

Rees,
Orſoy,
Weſel,
And the Fort of Skeuke.

And in that occupied by Madam de Maintenon,

Air.
And Duyſburgh.

There are four admirable Groups in the upper Gardens, called Belvedere, *viz.*

Mercury carrying off Pandora, by *de Boulogne.*

The Laocoon,
Hercules,
And Diana, } *Caſt by the Kellers.*

La Machine de Marly n'eſt pas loin de ce Château, dont elle emprunte le nom. Le Chevalier *de Ville* en eſt l'inventeur ; un bras de la Riviere de Seine en fait tourner les roues. Cette Machine tire ſix cens quarante pouces d'eau, & les élcve à la hauteur de ſoixante toiſes, d'où par le moyen d'un Aqueduc de cinq cens toiſes ils ſont portés dans le Réſervoir de Verſailles. Cet ouvrage eſt le plus beau qui ait jamais paru dans ce genre, & l'on a peine à ſe le figurer auſſi admirable qu'il l'eſt en effet.

Vincennes.

LE Château de Vincennes a été bâti à pluſieurs repriſes. Les Rois depuis long-tems y ont fait leur réſidence. Charles V. y donna la fameuſe Ordonnance, qui fixa la majorité des Rois à quatorze ans & un jour. Philippes le Bel, Louis Hutain, Charles le Bel, & Charles V. y ſont morts. Le Cardinal Mazarin qui en étoit Gouverneur, y fit planter l'Avenue qui conduit de ce Château à Paris. Marie de Medicis fit bâtir la Gallerie qui

The Machine of Marly is not far from the Caſtle of which it borrows the name. The Chevalier *de Ville* was the inventor of it, and a branch of the River Seine turns the Wheels. This Machine raiſes ſix hundred and forty cubical inches of water to the height of ſixty fathom, from whence, by an Aqueduct of five hundred Fathom, it is carried into the River of Verſailles. This is the fineſt work of the kind that ever appeared, and it is difficult to form an Idea how admirable it is in fact.

Vincennes.

THE Caſtle of Vincennes was built at ſeveral times. The Kings made it their reſidence a long time ago. Charles V. iſſued the famous ordinance, which fixes the majority of Kings at fourteen Years and a day. Philip the Fair, Lewis Hutton, Charles the Fair, and Charles V. died there. Cardinal Mazarine, who was Governor of it, cauſed the Avenue to be planted, which leads from this Caſtle to Paris. Mary of Medicis cauſed the Gallery to be erected which fronts that City,

regarde cette Ville ; il y a de très-belles Peintures. *Champagne* a peint le plafond de l'Appartement du Roi. Louis XIV. en 1660, fit faire les deux corps de Logis qui ſont du côté du Parc. *Louis le Vau* en fut l'Architecte. *Manchole*, excellent Peintre Flamand en a fait les dedans. *De Seve* a peint les plafonds de l'Appartement de la Reine. *Michel Dorigni*, gendre de Simon Voüet, y a auſſi travaille. La Porte du côté du Parc eſt un trés-beau morceau d'architecture. Ce Parc a 1400. Arpens, les Arbres en étoient preſque tous morts, & depuis quelques années on a abbatu ceux qui reſtoient pour les replanter ſur un deſſein plus beau que n'étoit l'ancien. Il y a à Vincennes une Sainte Chapelle, dont le bâtiment, quoique Gotique, eſt un aſſez bel ouvrage. Les vîtres ont été peintes en aprêts par le fameux *Jean Couſin* ; c'eſt un morceau unique.

Le Jugement Univerſel, Tableau magnifique, qu'on voit dans la Sacriſtie des Minimes de Vincennes eſt du même Peintre : on ne doit pas négliger de l'aller voir.

and in which are very fine Pictures. *Champagne* painted the Ceiling of the King's Apartment. Lewis XIV. in 1669 had the two conſtructions raiſed towards the Park, which contain various Apartments. *Lewis le Vau* was the Architect of them. *Manchole*, an excellent Flemiſh painter, decorated the inſide. *De Seve* painted the ceiling of the queen's Apartment. *Michael Dorigni*, the ſon-in-law of Simon Voüet, alſo wrought there. The Gate next the Park is a very true piece of Architecture. This Park conſiſts of 1400 Arpents: the Trees in it were moſt of them dead, and within a few years paſt thoſe that remain'd were pulled up, to plant others after a deſign more beautiful than the ancient. There is at Vincennes a Holy Chapel, the Architecture of which, tho' Gothic, is beautiful enough. The glaſs windows were in a peculiar manner painted by the famous *John Couſin*, and are the only work of the kind.

The Univerſal Judgment, a magnificent Picture, ſeen in the Veſtry of the Minimes of Vincennes, was done by the ſame painter: a ſight of it ſhould not be neglected.

Château de Meudon.

LE Château de Meudon, à deux lieues de Paris, eſt bâti ſur une éminence dont la vûe eſt extrêmement belle. Il fut commencé par *Philbert de Lorme*, qui le bâtit pour le Cardinal de Lorraine ; il paſſa enſuite dans la Maiſon de Montmorenci. Le Comte de Sarvien, Sur-Intendant, & le Chancelier le Tellier, en ont été ſucceſſivement maîtres, & l'ont extrêmement embelli, auſſi-bien que M. de Louvois, qui le poſſeda après eux. A la mort de ce Miniſtre le Roy échangea Meudon pour Choiſy-ſur-Seine, qui venoit d'être légué à Monſeigneur par Mademoiſelle. Les ouvrages que Monſeigneur y a fait faire depuis, l'ont rendu un des plus beaux ſéjours qu'il y ait en France. Louis XIV. y faiſoit deux ou trois voyages par an. *Martin* l'aîné, a peint la Gallerie ; le Château étoit magnifiquement meublé, mais les meubles furent envoyés en Eſpagne. Les Jardins ſont en Teraſſe, avec des eaux. L'Orangerie en eſt fort belle. Le Parc eſt extrêmement grand, & bien planté ; il touche d'un côté

The Caſtle of Meudon.

THE Caſtle of Meudon, two leagues from Paris, is built upon an eminence, the proſpect of which is extremely fine. It was begun by *Philip de Lorme*, who built it for the Cardinal of Lorrain; it afterwards went to the Houſe of Montmorency. The Count of Servine, ſuperintendant, and the Chancellor le Tellier, were ſucceſſively maſters of it, and embelliſhed it extremely, as well as M. de Lou vois, who poſſeſſed it after them. At the death of this Miniſter, the King exchanged Meudon for Choiſy upon Seine, which had been left to the Dauphin by Madamoiſelle of Orleans. The improvements his Highneſs cauſed afterwards to be made there, rendered it one of the fineſt reſidences in all France. Lewis XIV. uſed to go there twice or thriee every Year. *Martin* the elder painted the Gallery. This Caſtle was magnificently furniſhed, but the Furniture has been ſent to Spain. The gardens are in Terras-work with pieces of water. There is a very fine Orangery. The Park is extremely large

à celui de Verſailles, & de l'autre, à celui de Saint Cloud.

Château de Saint Germain.

LA Ville de Saint Germain-en-Laye eſt à quatre lieues de Paris : le Roi y a un de ſes plus beaux Châteaux ; la Ville eſt bien peuplée, dans un air admirable. Il y a des Franchiſes qui contribuent beaucoup à y attirer des Habitans. Il y a auſſi pluſieurs Hôtels ; celui de Noailles eſt le plus beau : M. le Marêchal de Noailles eſt Gouverneur & Capitaine des Chaſſes. Le Château vieux fut commencé en 1370, par Charles V. & il a été achevé ſous François I. Henri IV. fit conſtruire le Château-Neuf ſur la groupe de la Montagne. Louis XIV. qui naquit à Saint Germain, y a fait faire pluſieurs embelliſſemens. Les Jardins ſont bordez par la Forêt, qui eſt coupée par une infinité de routes charmantes. La Terraſſe de prés d'une lieue, & le Coridor qui regne autour de Château vieux ſont deux choſes admirables. Le Tableau

and well planted. It touches that of Verſailles on one ſide, and on the other that of St. Cloud.

The Caſtle of St. Germain.

THE Town of St. Germain-en-Laye is four leagues from Paris: the King has one of the fineſt houſes there; the Town is well peopled, and in an admirable air. It enjoys privileges which contribute much to draw Inhabitants thither. There are alſo many Noblemens Houſes, of which the fineſt is that of Noailles. M. de Noailles is Governor and Captain of the Chaces. The old Caſtle was begun in 1370 by Charles V. and finiſhed under Francis I. Henry IV. cauſed the new Caſtle to be built upon the brow of the Mountain. Lewis XIV. who was born at St. Germain's, cauſed it to be much embelliſh'd. The Gardens are ſurrounded by the Foreſt, which is cut thro' by an infinite number of charming Roads. The Terras was a league long, and the Corridor, which ſurrounds the old Caſtle, are admirable things. The Picture over the

qui eſt ſur l'Autel de la Chapelle, eſt du fameux *Pouſſin :* c'eſt un morceau achevé.

Château de Fontainebleau.

LE Bourg de Fontainebleau eſt dans le Gatinois, à quatorze lieues de Paris : il n'eſt gueres compoſé que d'Hôtelleries & des Maiſons pour ceux que leur Charge ou l'envie de faire leur Cour y attire à la ſuite du Roi. Louis VII. attiré par la beauté des eaux, commença à y bâti, en 1137. Saint Louis y fit travailler. François I. fit la Cour de l'Ovale. Henri IV. a auſſi embelli ce Château. Le *Primatice*, Maître *Roux* & *le Salviati*, ont peint à Freſque la Sale des Cens-Suiſſes. La Gallerie des Cerfs a cent pas de long : elle regne du côté de l'Orangerie ; & elle eſt remplie de pluſieurs vûes & de Maiſons Royales. Dans la Gallerie de la Reine, ſont pluſieurs Tableaux de Victoires & de Batailles. Les plus belles peintures qu'on voye à Fontainebleau, ſont dans le Cabinet de Clorinde. Le plafond & les dorures de celui de la Reine, ſont d'une beauté achevée, auſſi-bien

Altar of the Chapel was painted by the famous *Pouſſin*, and is a finiſhed piece.

The Caſtle of Fontainbleau.

THE Town of Fontainbleau is in the Gatinois, fourteen leagues from Paris; it conſiſts only of Inns, and Houſes for thoſe whoſe duty or ambition engage them to attend the King. Lewis XVII. ſmitten with the beauty of the waters, began to build there in 1137. St. Lewis cauſed the work to go on. Francis I. built the Oval Court. Henry IV. alſo embelliſhed this Caſtle. The Hall of the hundred Swiſs is painted in Freſco by *le Primatice*, Maſter *Roux*, and *le Salviati*. The Gallery of Harts is a hundred paces long and ranges on the ſide of the Orangery. It is full of the repreſentations of many Royal Houſes. In the Queen's Gallery are many Pictures of Victories and Battles. The fineſt paintings to be ſeen at Fontainbleau are in Clorinda's Cloſet. The Cieling and Gildings of that of the Queen's are compleatly beautiful, as well as thoſe in that of the King's. In the Cabinet is Jocondo and a

que celui du Roi. Dans le Cabinet eſt Joconde & une Reine de Sicile, par *Leonard de Vincy*, avec le Portrait de *Michael-Ange*, peint par lui-même : celui qui regne ſur le Jardin, eſt rempli de fort belles peintures. L'Egliſe de la Trinité eſt la Chapelle Royale ; c'étoit un ancien édifice que François I. fit demolir pour en faire le plus beau morceau de ſon tems, ſoit pour la ſtructure, ſoit pour les marbres, ſoit pour les peintures qui ſont de *Freminet*, Pariſien, le plus fameux de ſon ſiécle. Le *Primatice* avoit peint à freſque la Gallerie des Travaux d'Uliſſe ; mais on l'a démolie depuis quelques années. Le Jardin de l'Orangerie eſt rempli d'Arbres fruitiers des eſpeces les plus rares. Il y a auſſi pluſieurs Bronzes trés-beaux : une Cléopatre, un Hercule, & un Serpent entre deux enfans. Cinq grandes Cours, quatre Châteaux, & autant de Jardins, compoſent le Palais de Fontainebleau.

La Forêt a 28600, arpens. Le Marquis de Saint Herem, eſt Gouverneur & Capitaine des Chaſſes.

Queen of Sicily by *Leonard de Vincy*, with the Portrait of *Michael Angelo*, done by himſelf. The Cloſet on the ſide of the Gardens is full of very fine Paintings. The Church of the Trinity is the Royal Chapel; it was an ancient building which Francis I. cauſed to be demoliſhed, and erected in it's place the fineſt edifice of his time, whether we conſider the ſtructure, the marble, or the paintings, done by *Freminet*, a Pariſian, and the moſt curious hand of that age. *Primatice* painted in Freſco the Gallery of the labours of Ulyſſes. The Garden of the Orangery is full of Fruit-trees of the moſt ſcarce kinds. There are alſo many very fine Bronzes, Cleopatra, a Hercules, and a Serpent between two infants. Five great Courts, four Caſtles, and as many Gardens, compoſe the Palace of Fontainbleau.

The Foreſt contains 28,600 arpents. The Marquis de St. Herem is Governour and Captain of the Chaces.

Saint Denys.

SAint Denys eſt une petite Ville fort célebre, ſituée à deux lieues de Paris: elle a ſoutenu pluſieurs Siéges. L'Abbaye eſt ce qu'il y a de plus remarquable, Dagobert I. fit bâtir l'Egliſe en 630. Elle a été depuis rebâtie pluſieurs fois, le malheur des tems l'ayant ſouvent ruinée; le Portail qu'on y voit à préſent eſt cependant un ouvrage de Charlemagne, mais le reſte de l'Egliſe a été conſtruit ſous les ordres de l'Abbé Sugere en 1140. L'Egliſe diviſée en trois parties, la Nef, le Chœur, & le Chevet, eſt un bel Edifice, quoique dans le goût Gotique: elle a 390. pieds de long, 100. de large, & 90, de haut juſqu'à la voute. Les vîtres ſont peintes & d'un verre fort épais, ce qui la rend un peu ſombre. La Charpente en eſt admirable, & couverte de plomb; les Orgues ſont les meilleures de France. La magnifique Grille de fer qui ſépare la Nef d'avec le Chœur, eſt l'ouvrage d'un Frere de cette Maiſon; c'eſt une piece incomparable, & de la derniere beauté. L'Autel eſt antique, orné de Bas-reliefs

St. Dennis.

ST. Denis is a ſmall City, much celebrated, ſituate two leagues from Paris. It hath ſtood ſeveral ſieges. The Abbey is the moſt remarkable thing in it. Dagobert I. cauſed the Church to be built in 630. It hath been ſince rebuilt ſeveral times, it having been often ruined by one misfortune or other. The Hotel which is ſeen there at preſent, is however a work of Charlemagne; but the reſt of the Church was built under the direction of the Abbot Sugere in 1140. The Church is divided into three parts, the Nave, the Choir, and what is called the Chivet, is a fine Edifice, though in the Gothick taſte. It is 390 foot long, 100 broad, and 90 high to the top of the Vault. The windows are of very thick glaſs, and painted, which render the place ſomewhat gloomy. The Carpenters work is admirable, and cover'd with lead. The Organ is the beſt in France. The magnificent iron-rails, which ſeparate the Nave from the Choir, are the work of a Monk

dont trois ſont d'or & deux de vermeil ; le devant de cet Autel qui eſt un autre Bas-relief auſſi de vermeil, peſe deux cens marcs ; à côté eſt toûjours l'Autel funebre du Roi dernier mort.

Les Tombeaux ſont ce qui attire le plus d'Etrangers à ſaint Denys ; c'eſt auſſi ce qui merite le plus d'être vû, quoique ceux de la premiere race ſoient ſimples, & n'ayent été élevés que long-tems après leur mort.

Les Tombeaux du Chœur, ſont :

Dagobrt Fondateur ; Pepin le Breſe & la Reine Berthe ; Louis & Carloman, Frere & Fils de Louis le Begue ; Marguerite de Provence, Femme de Saint Louis ; Phillippe le Hardi ; Iſabelle d'Aragon, & Philippe le Bel ; Charles Martel ; Charles le Chauve, Empereur & Roi ; Philippe Auguſte ; Louis VIII. Louis IX. Hugues le Grand ; Louis X. *dit.* Hutin ; Jean, ſon fils poſthume ; Jeanne, Reine de Navarre ; Eudes & Hugues Capet ; Robert le Pieux, Conſtance d'Arles ſa Femme,

of this Houſe; they are incomparably beautiful. The Altar is antient adorned with Bas-reliefs, three of which are of Gold, and two of Silver gilt. The Front of the Altar is another Bas-relief, of ſilver gilt, and weighs two hundred marks. On the ſide of it always ſtands the Altar of the King laſt deceaſed.

The Tombs are what draw Foreigners moſt to St. Denis; they are alſo the things that deſerve the principal notice, tho' thoſe of the firſt Race are ſimple, and were not erected till long after their death.

The Tombs in the Choir are:

Dagobert the Founder; Pepin the Short, and Queen Bertha; Lewis and Carloman, Brother and Son of Lewis the Stammerer, Margaret of Provence, the Wife of St. Lewis; Philip the Bold; Iſabel of Aragon, and Philip the Fair; Charles Martel; Charles the Bald; Emperor and King; Philip Auguſtus; Lewis VIII. Lewis IX; Hugh the Great; Lewis X, called Hutin; John his poſthumous Son; Jane Queen of Navarre; Eudes and Hugh Capet; Robert the Pious, and Con-

Henri I. Louis VI. *ou* le Gros; Charles VI. en marbre noir, orné de figures de bronze doré. Phillippe, fils de Louis le Gros; Conſtance de Caſtille, ſeconde femme de Louis VII. Carloman, Roi d'Auſtraſie; Hermentrude, premiere femme de Charles le Chauve; Philippe V. *dit* le Long; Jeanne d'Evreux, Charles IV. *dit* le Bel, ſon époux; Jeanne de Bourgogne, femme de Phillippe le Long; Philippe de Valois & le Roi Jean.

Auprés de la Sacriſtie baſſe, eſt le Tombeau de Marguerite, Comteſſe de Flandres; enſuite le magnifique Mauſolée de François I & le Claude de France ſa femme; Louiſe de Savoye, ſa mere; François, Dauphin de France: Charles and Charlotte de France, ſes enfans y ſont auſſi inhumés. Le Tombeau de l'Abbé Sugere eſt près de l'Autel de ſaint Benoît, dont la belle Statue qu'on y voit eſt de la main de *Tuby*. Dans le Chapelle de Charles V. ſont, le Roy, Jeanne de Bourbon ſa femme; Jeanne & Iſabelle, Charles IV. Iſabelle de Baviere, Charles Dauphin ſon fils, Charles VII. Marie d'Anjou, Buréau de la Riviere, Chambelan de Charles V. Louis

ſtance of Arles his Wife; Henry I. Lewis VI, or the Fat; Charles VI, in black Marble, adorned with Figures of gilt Braſs; Philip, Son of Lewis the Fat; Conſtance of Caſtile, ſecond Wife of Lewis VII; Carloman, King of Auſtaſie; Hermentrude, firſt Wife of Charles the Bold; Philip V, called the Long, are of Evreux, and Charles the IV, called the Fair, her Huſband; Jane of Burgundy, Wife of Philip the Long, Philip of Valois, and King John.

By the lower Veſtry is the Tomb of Margaret, Counteſs of Flanders; next is the magnificent Mauſoleum of Francis I, and Claude of France his Queen; Louiſe of Savoy, his Mother, Francis, Dauphin of France, Charles and Charlotte of France his Children, are alſo interred there. The Tomb of the Abbot Sugere is near the Altar of St. Benedict, and the fine Statue of him was done by *Tuby*. In the Chapel of Charles V. are, the King, Jane of Bourbon his Wife; Jane and Iſabel; Charles VI; Iſabel of Bavaria; Charles the Dauphin, her Son; Charles VII. Mary of Anjou; Bureau de la Riviere, Chamberlain of Charles V. Lewis of Sancerre, Marſhal of France; Arnold

de Sancerre, Maréchal de France ; Arnaud Guilhelm de Barbaſan Faudoas, Chambelan de Charles VII. en bronze ; & Bertrand du Gueſclin, Conétable.

Dans la Chapelle de St. Euſtache, eſt le beau Tombeau de M. de Turenne, fait par *Tuby*, ſur les deſſeins de *le Brun* : il y en a peu de pareils en France.

Dans la Chapelle de Notre-Dame la Blanche, ſont : Marie & Blanche, filles de Charles IV. & de Jeanne d'Evreux ; & auprès, Tanegui du Chatel, Chambelan de Charles VII. & fameux pour ſon attachement pour ce Prince.

Catherine de Médicis fit faire par *Philbert de Lorme* le magnifique Tombeau des Valois : Henri II. & cette Reine y ſont enterrés avec François II. Charles IX. Henri III. le Duc d'Alençon, Marguerite Reine de Navarre, un Prince & deux Princéſſes mortes jeunes, tous leurs enfans : ce Tombeau eſt une des plus belles choſes qu'on puiſſe voir en France. Celui de Louis XII. & d'Anne de Bretagne, eſt un très-beau morceau d'Architecture de marbre blanc, de vingt pieds de long, neuf de large, & dix-huit de haut : il eſt de *Paul Pounce*, Florentin : les ornemens

William of Barbaſon Faudoas, Chamberlain of Charles VII, in bronze; and Bertrand ofGueſclin, Conſtable.

In the Chapel of St. Euſtache is the fine Tomb of M. de Turenne, cut by *Tuby*, after the deſigns of *le Brun*: there are few equal to it in France.

In the Chapel of our Lady the White, are; Mary and Blanches, daughters of Charles IV. and Jane of Evreux; and near them Tanaquil de Chatel, Chamberlain of Charles VII. famous for his Attachment to that Prince.

Philip de Lorme erected the magnificent Tomb of the Valois, for Catherine of Medicis: Henry II. and that Queen are interred in it, with Francis II. Charles IX. Henry III. the Duke of Alenſons, Margaret Queen of Navarre, a Prince and two Princeſſes who died young, all their Children. This Tomb is one of the fineſt things that can be ſeen in France. That of Lewis XII. and Anne of Britanny are very fine pieces of Architecture in white Marble, twenty foot long, nine broad, and eighteen in highth: it was made by *Paul Ponce*, a Florentine, and the ornaments of it are very beautiful. In

en ſont d'une grande beautè. Dans la Chapelle dë ſaint Hippolyte, eſt le Tombeau de la Reine Blanche, ſeconde femme de Philippe de Valois & de Jeanne de France, leur fille : les Tombeaux ſont en marbre noir, & les Statues en marbre blanc. C'eſt dans cette Chapelle que ſe voit auſſi un Crucifix copié d'après celui de *Luque*.

Dans le Tréſor de ſaint Denys, on voit quantité de choſes ſingulieres, renfermées dans ſix grandes Armoires. J'ai entendu dire à pluſieurs connoiſſeurs, avec qui je l'ai vû, que la ſeule piéce d'Agathe Orientale, qui eſt un Vaſe, où eſt repréſenté un Bacchanale, valoit mieux que tout le Tréſor entier. Je le crois un des plus riches de la Chrétienté, apres celui de Lorette & de ſaint Marc à Veniſe. Il y a un Pere qui le montre, & qui en fait l'explication aux Curieux ; c'eſt pourquoi je me diſpenſe d'entrer ici dans aucun détail.

in the Chapel of St. Hippolitus is the Tomb of Queen Blanche, ſecond Wife of Philip of Valois, and of Jane of France, their daughter: The Tombs are in black, and the Statues in white marble. It is in this Chapel alſo that one ſees a Crucifix, copied after that of *Lucas*.

In the Treaſury of St. Denis are many ſingular things to be ſeen, depoſited in the large Cabinets. I have heard many connoiſſeurs, with whom I have view'd it, ſay, that the Vaſe of Oriental Agate only, on which a Bacchanal is repreſented, is worth more than the whole Treaſury. I believe it one of the richeſt in Chriſtendom, after thoſe of Loretto, and St. Mark at Venice. There is a Father who ſhews it, and explains it to the curious; for which reaſon I avoid entering here into particulars.

Saint Cloud.

SAint Cloud eſt à deux petites lieues de Paris, c'eſt un des plus beaux Palais de France : il étoit autrefois à la Maiſon de Gondi. Louis XIV. l'acheta en 1658. pour Monſieur. On y a fait depuis des dépenſes immenſes ; les Peintures y ſont très-belles ; les lambris du Salon du Billard, ſont des Portraits au naturel de pluſieurs Princes & Princeſſes, dont le nom eſt marqué. *Mignard* y a peint pluſieurs Piéces, entr'autres la fameuſe Gallerie d'Apollon, & ſes deux Salons : elle a treize croiſées de chaque côté ; les Trumeaux ſont couverts de Peintures qui repréſentent differentes Maiſons Royales, ou Châteaux.

A la droite ſont :

Chantilly.
Villers Cotterets.
Le Ranci, à préſent Livri.

St. Cloud.

ST. Cloud is two ſmall leagues from Paris, and one of the fineſt Palaces in France. It belonged formerly to the houſe of Gondi, but Lewis XIV. bought it in 1658 for his Brother. Immenſe Sums have been ſince beſtowed on it; the Paintings are very fine; the Wainſcotting of the Billiard-Hall contains Portraits after the lives of many Princes and Princeſſes, whoſe names are put down. *Mignard* painted ſeveral Rooms, among others, the famous Gallery of Apollo, and its two Salons. It has thirteen Glaſs Windows on each ſide; the intermediate ſpaces are cover'd with Pictures, repreſenting different Royal Houſes, or Caſtles.

On the right are

Chantilly.
Villers Cotterets.
The Ranci, now Livri.

Sceaux.
Trianon.
Le Pleſſis.
Vaux-le-Vicomte, à préſent Vaux-le-Villars.

Le Palais Royal.
Saint Germain.
Clagny.
Les Thuilleries.
Saint Denys.
Le Luxembourg.

A la gauche ſont :

Fontainebleau.
Vincennes.
Le Château-Neuf de Saint-Germain.
Verſailles.
Blois.
Marimont.
Maiſons.
Le Val.
Le Pavillon de Saint Cloud.
Verſailles, du coté de l'Orangerie.
Chambort.

Sceaux.
Trianon.
The Pleſſis.
Vaux-le-Vicomte, now Vaux-le-Villars.
The Royal Palace.
St. Germain.
Clagny.
The Thuilleries.
St. Denis.
The Luxemburgh.

On the left are.

Fontainbleau.
Vincennes.
The new Caſtle of St. Germains.
Verſailles.
Blois.
Marimont.
Maiſons.
Le Val.
The Pavilion of St. Cloud.
Verſailles, on the ſide of the Orangery.
And Chambort.

Les Tableaux qui ſont au-deſſus de la porte, en entrant :

La naiſſance d'Apollon & de Diane.

Au milieu de la Gallerie.

Le lever du Soleil.

Du côté du Jardin.

Le Printems.
L'Hyver.

Du côté de la Cour.

L'Eté.
L'Automne.

Au deſſus des deux fenêtres du bout :

Apollon qui invente la Muſique.

Les quatre plus petits du Plafond ſont :

Climéne qui préſente Phaëton au Soleil.
Apollon & la Vertu.

The Pictures which are over the Door as you enter.

The Birth of Apollo and Diana.

In the Middle of the Gallery.

The Riſing of the Sun.

On the ſide of the Garden.

Spring.
Winter.

On the ſide of the Court.

Summer.
Autumn.

Over the two upright Windows.

Apollo inventing Muſick.

The four ſmalleſt in the Ceiling are.

Climene preſenting Phaeton to the Sun, Apollo and Virtue.

Circé & l'Amour.
Icare tombant.

Des huit Bas-reliefs en Camayeux qui ſont placés dans cette Galerie, dans des bordures dorées, les deux plus grands ſont.

Le Défi de Marſyas à Apollon.
Apollon qui fait écorcher Marſyas.

Deux autres moins grands :

Apollon & la Sibyle à genoux devant lui.
Apollon & Eſculape auprès de lui.

Les quatre autres Bas-reliefs qui ſont placés dans l'autre moitié de la Gallerie ſont :

La Métamorphoſe de Ceronis.
Celle de Daphné.
Celle de Clitie.
Et celle de Cypariſſe.

Le Parc de Saint Cloud a quatre lieues de tour ; les Jardins y ſont magnifiques, dans une très-belle ſituation, avec des jets d'eaux d'une hauteur extraordinaire. Le Labyrinte, les Baſſins & l'Orangerie ſont des Piéces très-belles. Les Caſcades ſont d'une beauté achevée ; la plus haute eſt du

Circe and Cupid.
Icarus falling.

Of the eight Bas-reliefs of one Colour in the Gallery, with gilt Frames, the two largeſt are

Marſyas challenging Apollo; And
Apollo cauſing Marſyas to be flead.

Two other leſs.

Apollo, with the Sibyl kneeling before him.
Apollo, with Eſculapius by him.

The four other Bas-reliefs, placed in the other half of the Gallery, are:

The Metamorphoſis of Ceronis.
That of Daphne.
That of Clitia.
And that of Cypariſſa.

The Park of St. Cloud, is four leagues round; the Gardens of it are magnificent, and in a very fine ſituation, with fountains that throw Water to an extraordinary height. The Labyrinth, the Baſons, and

deſſein de *le Pautre*, *J. H. Manſard* a donné celui de la ſeconde. Saint Cloud eſt à M. le Duc d'Orleans, quoique l'Archevêque de Paris en ait le titre de Duc.

Sceaux.

CE Château eſt à préſent à Madame la Ducheſſe du Maine, & il a appartenu à M. Colbert. Les Jardins & les Appartemens ont également de quoi ſatisfaire les Curieux. L'Aurore, qu'on voit peinte dans le Pavillon, que l'on apelle de ſon nom, eſt par *le Brun*. Toutes les belles Peintures de la Chapelle ſont du même Peintre. Il y a repréſenté la Loi ancienne, accomplie par la nouvelle.

Clagny, près de Verſailles.

IL appartient aux fils de M. le Duc du Maine. Louis XIV. l'avoit fait bâtir pour Madame de Monteſpan. Les deſ-

the Orangery, are all very fine. The Cascades are of the utmost beauty; the highest was designed by *le Pautre*, and the second by *J. H. Mausard*. St. Cloud belongs to the Duke of Orleans, tho' the Archbishop of Paris is Duke of it.

Sceaux.

THIS Castle is at present the Duke of Maine's, and belonged formerly to M. Colbert. The Gardens and Apartments have equally wherewithal to satisfy the Curious. The Aurora, painted in the Pavilion, called by his Name, is *le Brun*'s. All the fine Paintings in the Chapel are by the same Painter, who has represented in them the ancient Law fulfilled by the new.

Clagny, near Versailles.

IT belongs also to the Son of the Duke of Maine. Lewis XIV. caused it to be built for Madam de Montespan. The

ſeins ſont de *François Manſart*. Tout le Château eſt d'un grand goût, mais la cour & l'eſcalier en ſont les plus remarquables.

Les petits Canons qu'on voit dans une des Salles, ſont un préſent que les Officiers de la Ville de Paris firent à Monſieur le Duc du Maine, lorſqu'il fut reçû Grand-Maître de l'Artillerie.

Chantilly.

APrés Verſailles on ne voit rien en France de plus ſuperbe que Chantilly, autant pour la beautè de l'édifice, que pour la richeſſe des Meubles, l'agrément des Jardins, l'étendue de la Forêt, & tout le reſte. Le loiſir que j'ai eu de jouir ſouvent de cet agréable ſéjour, m'en a fait compoſer une Deſcription entiére & détaillée; je pourrai la donner à part par la ſuite, & je me contente de ne rapporter ici que le ſeul nom de Chantilly.

Tout le monde ſçait que Chantilly appartient à M. le Duc de Bourbon * Il a

deſigns are by *Francis Manſard*. The whole Caſtle is in a grand taſte, but the court and ſtair-caſe are moſt remarkable.

The ſmall Pieces of Cannon in one of the Halls are a preſent from the Officers of the City of Paris to the Duke of Maine, made when he was admitted Great Maſter of the Ordinance.

Chantilly.

AFTER Paris there is nothing to be ſeen in France more ſuperb than Chantilly, as well for the beauty of the edifice, as for the richneſs of the Furniture, the agreeableneſs of the Gardens, the extent of the Foreſt, and every thing elſe. The deſire I have often had for enjoying this agreeable reſidence, has induced me to compoſe a diſtinct and particular Deſcription of it; I may publiſh it ſeparately hereafter, and therefore content myſelf with only mentioning the name of Chantilly.

Every body knows that Chantilly belongs to the Duke of Bourbon. It for-

appartenu autrefois à la Maiſon de Montmorenci ; & la Statue Equeſtre de bronze, qui eſt vis-à-vis le Château, eſt du dernier Connétable de ce nom.

Choiſy.

CEtte Maiſon a appartenu à Madame la Princeſſe de Conti, ſeconde Douairiere. Elle eſt fort belle, & richement ornée. On l'a apellée Choiſy-Mademoiſelle, parce pu'elle a appartenu à Mademoiſelle de Montpenſier. Les Jardins ſont fort beaux, & l'on y admire entr'autres, huit Statues, qui ſont d'*Anguier*, copiées d'après des Antiques qu'on voit à Rome.

merly appertained to the houſe of Montmorency; and the Equeſtrian Statue of bronze, which ſtands over againſt the Caſtle, repreſents the laſt Conſtable of that Name.

Choiſy.

THIS Houſe belongs to the Princeſs of Conti, ſecond Dowager. It is very fine and richly adorned. It was called Choiſy (*This Prince became of Age in the Summer of this preſent Year*, 1748.) Mademoiſelle, becauſe it was formerly the property of Mademoiſelle de Monpenſier. The Gardens are very fine; and eight ſtatues within, copied by *Anguier*, from Antiques that are to be ſeen at Rome, are admired among others. *Choiſy at preſent belongs to the King, who has cauſed Buildings to be erected there, and the Place is called after his Name.*

Iſſy.

LA Maiſon que Madame la Princeſſe de Conti, ſeconde Douairiere, a à Iſſy, eſt fort belle, ſoit pour le Bâtiment, qui eſt d'un très-bon goût, ſoit pour les Meubles, qui ſont fort riches: les Jardins ſont auſſi fort beaux.

Le nom du Village d'Iſſy vient de la Déeſſe Iſis, qui y avoit ſon Temple. Voyez le Pere Dom. Montfaucon dans ſes Antiquitez.

Saint Maur.

CE Château appartient à Madame la Ducheſſe de Bourbon, Douairiere. Le goût, la magnificence, & la délicateſſe qu'on a admiré à ſon Palais à Paris, doit donner idée de ſa Maiſon de Plaiſance. La ſituation en eſt des plus favorable.

Bagnolet.

Iſſy.

THE Houſe which the Princeſs of Conti, ſecond Dowager, had at Iſſy is very fine, both in reſpect to the Building, which is in exceeding good Taſte, and to the Furniture, which is very rich: The Gardens are very fine.

The name of the Village of Iſſy is derived from the goddeſs Iſis, who had a Temple there. See Father Montfaucon in his Antiquities.

St. Maur.

THIS Caſtle did belong to the Dutcheſs Dowager of Bourbon. The taſte, the magnificence, and the delicacy ſo much admired in her Palace at Paris, may ſerve to give an Idea of her Pleaſure-houſe. It is in a very favourable ſituation.

Bagnolet.

BAGNOLET eſt à Madame la Ducheſſe d'Orleans. La Maiſon eſt grande & agréable, & les Jardins, qui ſont fort bien diſpoſez, ſont auſſi d'une grande étendüe.

Il faut avoir un billet pour voir cette Maiſon : ce qui n'eſt pas difficile, mais il eſt indiſpenſable.

Une Bagnolette de femme, eſt une eſpéce de Coëffe dont elles ſe ſervent. On l'appelle ainſi, de ce que Madame la Ducheſſe d'Orleans l'inventa étant à Bagnolet.

Conflans.

LA Maiſon de Conflans appartient à l'Archevêque de Paris. Quoique tous les dedans ſoient magnifiques, la Gallerie néanmoins forme la Piéce la plus remarquable.

Bagnolet.

BAGNOLET belongs to the Dutcheſs of Orleans. The Houſe is large and agreeable, and the Gardens, which are very well laid out, are alſo of great extent.

One muſt have a ticket to ſee this Houſe: it is not difficult to obtain, but indiſpenſible.

A woman's Bagnolette is a ſort of Headdreſs, the ſex make uſe of. It is ſo called, becauſe the Dutcheſs of Orleans invented it at Bagnolet.

Conflans.

THE Houſe of Conflans belongs to the Archbiſhop of Paris. Tho' the inſide is all magnificent, the Gallery is nevertheleſs the moſt remarkable Object.

Les Jardins ſont des plus délicieux, & la petite Grotte qui donne ſur la Riviere eſt inimitable. Le Plafond eſt peint par le *Sueur*. Il y a repréſenté Junon.

Maiſons.

IL y a peu de Maiſons aux environs de Paris, de cette grandeur, & de cette beauté. Elle à appartenu à M. De Maiſons, d'une des premieres Familles dans la Robbe, & la plus riche. Le tout y eſt remarquable, & entr'autre, la porte qui va au Jardin, qui eſt d'un travail infini.

Les Jardins ſont auſſi parfaitement beaux, & fort grands.

Montmorency.

LA Maiſon de M. Croiſat à Montmorency, eſt une des plus agréable de nos Environs. Outre le mérite de l'Architecture, qui en eſt correcte, on y admire un Plafond par *la Foſſe* : ce fameux Maître y a repreſenté Phaéton, qui de-

The Gardens are the moſt delicious, and the little Grotto that opens to the River is inimitable. The Ceiling is painted by le *Sueur*, who has repreſented Juno on it.

Maiſons.

THERE are few Houſes in the neighbourhood of Paris equal to this in magnitude and beauty. It belongs to M. de Maiſons, of one of the chief and richeſt Families in the Law. The whole is remarkable, and above all, the door on the Garden-ſide which is wrought with infinite labour.

The Gardens are alſo perfectly fine, and very large.

Montmorency.

THE Houſe of M. Croiſat at Montmorency, is one of the moſt agreeable in our Neighbourhood. Beſides the merit of the Architecture which is correct, the Ceiling by *la Foſſe* is admired: this famous Maſter has there repreſented Phaeton,

mande à ſon Pere le gouvernement du Char. Elle a appartenu à M. le Brun, & les Jardins qui répondent à la beauté du Bâtiment, ſont de ſon Deſſein.

Dans l'Egliſe de Montmorency il y a le Tombeau du Connétable de ce nom. C'eſt un des plus beaux qu'on voit en France.

FIN.

Phaeton, aſking of his Father the government of his Chariot. It did belong to M. le Brun, and the Gardens, which anſwer to the beauty of the Buildings, were deſigned by him.

In the Church of Montmorency is the Tomb of the Conſtable of that Name. It is one of the moſt beautiful that can be ſeen in France.

FINIS.

LIST HISTORIQUE *et* CHRONOLOGIQUE *des* Paintres, *Depuis le rétabliſſement de la Peinture juſqu, à préſent.*

LA Table que je donne ici ne ſçauroit être que très-utile au Lecteur. Tout le monde n'eſt pas obligé de ſçavoir l'Hiſtoire de la Peinture ; mais tout le monde eſt bien aiſe de ſçavoir quel étoit un tel Peintre, dès qu'il eſt queſtion de ſon Tableau.

Par ce moyen on verra d'un coup d'œil, en quel tems il vivoit, quel a eté ſon maître, & en quoi il excelloit, &c.

Il y a dans la Table ſix colonnes, la premiere marque le nom du Peintre ; la ſeconde, celui de ſon Maître ; la troiſiéme, le lieu où il eſt né ; la quatriéme, en quoi il a excellé ; la cinquiéme, où il a vêcu ; & la ſixiéme le tems où il eſt mort. Peut-être par la ſuite j'en ferai autant pour l'Architecture.

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inſtead of ſuch Repetitions, to make a Liſt of Painters more than twice as large as that of the Abbot Antonini, and, as an addition to the Memorial, which will be of much greater Uſe than that which we found in the French.

An HISTORICAL *and* CHRONOGICAL *liſt of* Painters, *from the Re-eſtabliſhment of Painting to the preſent Time.*

THE Table which I here give, cannot but be very uſeful to the Reader. Every Perſon is not obliged to know the Hiſtory of Painting; but every one would be glad to know who ſuch a Painter was, when a Picture of his is under Conſideration.

By this means will be ſeen, at a ſingle glance of the Eye, in what time he lived, when he lived, who was his maſter, and in what he excelled, *&c.*

There are ſix Columns in the Table, the firſt ſhews the name of the Painter; the ſecond, that of his Maſter; the third, the place where he was born; the fourth, in what he excelled; the fifth, where he lived; and the ſixth, the time where he died; perhaps I may hereafter do the ſame thing with reſpect to Architecture.

As it is needleſs, in a Catalogue of Names, or of ſuch Particulars as may be underſtood both by French and Engliſh Readers, to give a Tranſlation that can differ but little from the Original; it has been thought proper, inſtead

Masters and their Countries.	Whose Disciples, and in what they excell'd.
Giunto Pisano, a *Grecian*, sent for to *Florence*, by the Senate.	Some *Greek* Painter. History and Figures.
Cimabue, of a noble Family in *Florence*, the Father of Modern Painting.	*Giunta Pisano* and *Arnolfo Tedesco*. History and Architecture.
Andrea Taffi, a *Florentine*, the Restorer of Mosaic Work in *Italy*.	*Apollonius*, a Greek. History and Mosaic.
Gaddo Gaddi, of *Florence*, greatly improved Mosaic Work, being the best Designer of his Time.	*Cimabue* and *Andrea Taffi*. History and Mosaic.
Margaritone, of *Arezzo*, the Inventor of the Art of Guilding with Leaf-gold on *Bole-Armoniac*.	History and Sculpture.
Buonamico Buffalmaco, of *Florence*.	*Andrea Taffi*. History.

Born,

Born, Lived, Died, Aged,		Places of Reſidence, and principal Works.
Flo.	1236.	*Florence*, where in the great Church of the *Franciſcans*, he painted the Death of that Saint, with this Inſcription, *Junčta Piſanus fecit de Menſe Octobri, Anno* 1236. *Indict.* 9.
Nat.	1240	*Florence*, where he painted ſeveral Altar-pieces, and alſo built the Church of S. *Mary Delfiore*.
Ob.	1300	
Æt.	60	
Nat.	1213	*Florence*, where he did a Picture of Chriſt, 7 Cubits long.
Ob.	1294	
Æt.	81	
Nat.	1239	*Rome* and *Florence*, at both which he did ſeveral great Pieces in Moſaic.
Ob.	1312	
Æt.	73	
Flo.	1275	*Rome* and *Arezzo*, at the laſt of which he made the fine Tombs of Pope *Gregory* X.
Æt.	77	
Nat.	1262	*Arezzo* and *Piſa*, where he painted the Abbey of St. *Paul*.
Ob.	1340	
Æt.	58	

Masters and their Countries.	Whose Disciples, and in what they excell'd.
Giotto, of a little Village near *Florence*, much improved the Art of Painting.	*Cimabue.* History, Architecture, Sculpture and Mosaic.
Simone Memmi, of *Siena*, improved *Giotto*'s Manner, by drawing after the Life.	*Giotto.* History and Portraits.
Taddeo Gaddi, of *Florence*, improved the Colouring and Livelineſs in Painting.	His Father *Gaddo Gaddi* and *Giotto.* History and Architecture.
Gaſpara Spinello, a *Florentine.*	*Giotto.* History.
Steffano Florentino, of the ſame Place.	*Giotto.* Figures and Heads.
Pietro Cavallino, of *Rome*, was eſteem'd a Saint for his great Piety.	*Giotto.* History, Moſaic and Sculpture.
Ambrogi Lorenzetti, of *Siena.*	*Giotto.* History and Landſkips.

Born,

Born, Lived, Died, Aged.	Places of Reſidence, and principal Works.
Nat. 1276 *Ob.* 1336 *Æt.* 60	*Rome* and *Florence*, at the former he did the Moſaic Ship over the Portico of St. *Peter*'s Church, and at the latter the Virgin, ſo much commended by *Michael Angelo*.
Nat. 1285 *Ob.* 1345 *Æt.* 60	*Rome* and *Florence*, celebrated by *Petrach* for the Portrait of his beloved *Laura*.
Nat. 1300 *Ob.* 1350 *Æt.* 50	*Florence* and *Arezzo*, at the firſt he built the famous Bridge, at the other painted the Paſſion, in the Church of the Holy Ghoſt.
Flo. 1330 *Æt.* 77	*Florence* and *Arezzo*, at the laſt is his Piece of the Fall of the Angels.
Nat. 1302 *Ob.* 1337 *Æt.* 35	*Florence* and *Rome*, Naked Figures, of which he was the firſt modern Painter.
Nat. 1304 *Ob.* 1379 *Æt.* 75	*Rome*, where in St. *Paul*'s is the famous Crucifix of his making, which talked to St. *Bridget*.
Flo. 1330 *Æt.* 83	*Rome*, he was the firſt that painted Rains, Storms and Winds.

Maſters and their Countries.	Whoſe Diſciples, and in what they excell'd.
Giacomo Caſſentino, Founder of the Academy at *Florence*.	*Taddeo Goddi*. Hiſtory.
Angelo Gaddi, of *Florence*.	*Giotto*, and his Father *Taddeo Gaddi*. Hiſtory.
Thomaſo Giottino, of *Florence*.	*Giotto*, and his Father *Stefſano Florentino*. Hiſtory.
Andrea Orgagna, of *Florence*.	Hiſtory and Architecture.
Aleſſio Baldovinetti, a *Florentine*.	Hiſtory and Moſaic.
Hubert van Eyck, of *Maſſeych* on the *Meuſe*.	Hiſtory.
John van Eyck, of the ſame Place.	His Brother *Hubert*. Hiſtory.
Frate Fillippo Lippi del Carmine of *Florence*.	Hiſtory and Portraits.
Pietro Della Franceſca, del Borgo S. Sepolcro, a *Florentine*.	Hiſtory and Battles.

Born,

Born, Lived, Died, Aged.		Places of Reſidence, and principal Works.
Flo.	1350	*Florence*, painted in the Chapel of the Academy the Picture of St. *Luke*, drawing the Virgin, and on one Side all the Academiſts, which were Ten and on the other their Wives.
Nat.	1323	*Florence.*
Ob.	1387	
Æ.	64	
Nat.	1324	*Florence.*
Ob.	1356	
Æt.	32	
Nat.	1329	*Florence* and *Piſa.*
Ob.	1389	
Æt.	60	
Nat.	1366	*Rome* and *Florence.*
Ob.	1448	
Æt.	82	
Nat.	1366	*Gaunt*, where is a Piece, the Subject taken from the Revelations, univerſally admired.
Ob.	1426	
Æt.	60	
Nat.	1370	*Bruges*, where in 1410 he found out the Art of painting in Oil.
Ob.	1441	
Æt.	71	
Nat.	1371	*Rome*, *Naples* and *Florence.*
Ob.	1438	
Æt.	67	
Nat.	1372	*Rome* and *Florence.*
Ob.	1458	
Æt.	86	

Maſters,

Masters and their Countries.	Whose Disciples, and in what they excell'd.
Donatello, of *Florence*.	Architecture and Sculpture
Frate Giovanni Angelo da Fiesole.	Religious Subjects large, and in Miniature.
Fillippo del Brunelleschi.	Architecture and Sculpture.
Francisco Antonello di Messina, the first who brought Painting in Oil into *Italy*.	*John van Eyck*. History.
Francesco Squarcione, of *Padua*, called the Father of Painting, because he had 137 Scholars.	History.
Masolino da Panicale.	
Paolo Uccello, of *Florence*.	Perspective and Birds,
Bartolomeo Bramantino, of *Milan*.	History and Architecture.
Gentil da Fabriano, of *Verona*.	*Giovanni da Fiesole*. History.
Giacomo Bellini, of *Venice*.	*Gentil da Fabriano*. History and Portraits.
Bartolomeo della Gatta Camaldolese Abbato di S. Clemente Aretino.	History and Miniature.

Born.

Born, Lived, Died, Aged.	Places of Reſidence, and principal Works.
Nat. 1383 *Ob.* 1466 *Æt.* 83	*Florence.*
Nat. 1387 *Ob.* 1455 *Æt.* 68	*Rome* and *Florence.*
Nat. 1387 *Ob.* 1446 *Æt.* 59	*Florence*, where he built the Cupola of St. *Mary del Fiore.*
Nat. 1390 *Ob.* 1480 *Æt.* 90	*Venice* and *Bruges.*
Nat. 1394 *Ob.* 1474 *Æt.* 80	*Padua*
Flo. 1432	*Florence.*
Ob. 1432	*Florence.*
Nat. 1400 *Flo.* 1450	*Milan* and *Rome*
Flo. 1420 *Æt.* 88	*Rome* and *Verona.*
Nat. 1400	*Venice.*
Nat. 1400 *Ob.* 1481 *Æt.* 81	*Rome.*

Maſters and their Countries.	Whoſe Diſciples, and in what they excell'd.
Benozzo Gozzoli, of *Florence.*	*Giov. da Fieſole.* Hiſtory.
Andrea del Caſtagna, of *Florence.*	*Dom. Venetiano* and *Maſaccio.* Hiſtory.
Coſmo Roſelli, of *Florence.*	Hiſtory.
Maſaccio, of *Florence.*	*Maſolino.* Hiſtory.
Giovanni Bellini, of *Venice.*	His Father *Giacomo.* Hiſtory, Portraits and Architecture.
Gentile Bellini, of *Venice.*	His Father *Giacomo.* Hiſtory, Portraits and Architecture.
Leon Battiſta Alberti, of *Florence.*	Architecture and Sculpture.
Antonio Pollaiolo, of *Florence*, near whoſe Time the Art of engraving was found out by *Maſo Finiguerra*, a Goldſmith of *Florence.*	*Andrea del Caſtagna*, Hiſtory, Architecture, and Engraving.

Born,

Born, Lived, Died, Aged,	Places of Reſidence, and principal Works.
Nat. 1400 *Ob.* 1478 *Æt.* 78	*Florence.*
Nat. 1410 *Ob.* 1480 *Æt.* 70	*Florence*, where in the Hall of Juſtice he painted the Execution of the Conſpirators againſt the Houſe of *Medici*.
Nat. 1416 *Ob.* 1484 *Æt.* 68	*Rome* and *Florence.*
Nat. 1417 *Ob.* 1443 *Æt.* 26	*Florence* and *Rome.* Chriſt healing one poſſeſs'd in the Temple.
Nat. 1419 *Ob.* 1509 *Æt.* 90	*Venice.*
Nat. 1420 *Ob.* 1501 *Æt.* 81	*Venice* and *Conſtantinople.*
Flo. 1450	*Florence.* His Books of Architecture, *&c.*
Nat. 1426 *Ob.* 1498 *Æt.* 72	*Florence.* His Battle at *Florence*, graved on Pewter, with this Inſcription, *Opus Antonii Pollaiolo Florentini*, is ſaid to have been ſeen by *Mantegna*, before he did his Triumphs.

Maſters and their Countries.	Whoſe Diſciples, and in what they excell'd.
Filippino Lippi, of *Florence.*	His Father *Filippo Lippi*, and *Sandro Botticello.* Hiſtory.
Domenico Ghirlandaio of *Florence.*	*Aleſio Baldovinetti.* Hiſtory.
Dominico Venetiano, of *Venice.*	*Antonello da Meſſina.* Hiſtory.
Andrea Mantegna, of *Mantua.*	*Jacopo Squarcione.* Hiſtory and Portraits.
Andrea Verocchio, of *Florence.*	Hiſtory and Sculpture.
Pietro Pollaiolo, of *Florence*, Brother of *Antonio.*	*Andrea del Caſtagna*, and his Brother. Hiſtory and Sculpture.
Sandro Botticella, of *Florence.*	*Filippino Lippi.* Hiſtory.
Luca Signorelli, of *Cortona.*	*Pietro del Borgo.* Hiſtory and Naked Figures.
Pietro di Coſmo, of *Florence.*	*Coſmo Roſſelli.* Hiſtory.

Born,

Born, Lived, Died, Aged.	Places of Reſidence, and principal Works.
Nat. 1428 *Ob.* 1505 *Æt.* 77	*Florence* and *Rome.*
Nat. 1430 *Ob.* 1493 *Æt.* 63	*Florence.*
Flo. 1450	*Venice* and *Florence*; to the laſt he brought the Art of Painting in Oil.
Nat. 1431 *Ob.* 1517 *Æt.* 86	*Rome* and *Mantua.* His Triumphs of *Julius Cæſar*, (now at *Hampton Court*) which he engraved on nine Plates.
Nat. 1432 *Ob.* 1488 *Æt.* 56	*Florence* and *Venice.* He was the firſt that found out the Way of taking off a Likeneſs, in Plaiſter of *Paris.*
Nat. 1433 *Ob.* 1498 *Æt.* 65	*Florence.*
Nat. 1437 *Ob.* 1515 *Æt.* 78	*Florence.*
Nat. 1439 *Ob.* 1521 *Æt.* 82	*Rome, Cortona,* &c.
Nat. 1441 *Ob.* 1521 *Æt.* 80	*Rome.*

Maſters and their Countries.	Whoſe Diſciples, and in what they excell'd.
Bramante Lazzari da Urbino.	Hiſtory and Architecture.
Leonardo da Vinci, of a Caſtle near *Florence.*	*Andrea Verocchio.* Hiſtory, Portraits, and Architecture.
Gio. Franciſco Ruſſico, call'd *Ruſtichino*, of *Florence.*	*Andrea Verocchio.* Hiſtory and Sculpture.
Pietro Perugino, of *Perouſa.*	*Andrea Verocchio.* Hiſtory.
Franciſco Raibolini, call'd *Francia*, of *Bologna.*	*Marco Zoppo.* Hiſtory.
Marco Zoppo, of *Bologna.*	*Andrea Mantegna.* Hiſtory.
Gio. Sancio d'Urbino, Father of *Raffaele.*	Hiſtory.
Andrea Contucci, called *(da Monte) Sanſovino.*	*Ant.* and *Pietro Pollaiolo.* Hiſtory.
Raffaelino del Garbo, of *Florence.*	*Filippino.* Hiſtory and Portraits.
Bernardino Pinturiccio, of *Florence.*	*Pietro Perugino.* Hiſtory.

Born, Lived, Died, Aged.	Places of Residence, and principal Works.
Nat. 1444 *Ob.* 1514 *Æt.* 70	*Milan.*
Nat. 1445 *Ob.* 1520 *Æt.* 75	*Florence* and *Milan*; at the last is his celebrated Piece of the last Supper.
Nat. 1446	*Florence.*
Nat. 1446 *Ob.* 1524 *Æt.* 78	*Rome* and *Florence.*
Nat. 1450 *Ob.* 1526 *Æt.* 76	*Bologna.* His St. *Sebastian* was the Study of all the succeeding *Bolognian* Painters.
Nat. 1451 *Ob.* 1517 *Æt.* 66	*Bologna.*
Nat. 1453	*Urbin.*
Nat. 1460 *Ob.* 1529 *Æt.* 69	*Florence* and *Arezzo.*
Nat. 1461 *Ob.* 1524 *Æt.* 63	*Florence.*
Nat. 1466 *Ob.* 1523 *Æt.* 59	*Florence* and *Siena.*

Maſters and their Countries.	Whoſe Diſciples, and in what they excell'd.
Fra. Bartolomeo di S. Marco, of *Savignano.*	*Coſimo Roſſelli.* Hiſtory and Portraits.
Timoteo Vite da Urbino.	*Franciſco Francia.* Hiſtory.
Albert Durer, of *Nuremberg.*	His Father and *Michael Wolgemuth.* Hiſtory, Portraits and Sculpture.
Michaelangelo Buonaroti, a *Florentine.*	*Dom. Ghirlandaio.* Hiſtory, Sculpture, and Architecture.
Giorgio del Caſtel-Franco, call'd *Giorgione.*	*Gio. Bellino.* Hiſtory and Portraits.
Andrea del Sarto, of *Florence.*	*Pietro di Coſimo.* Hiſtory.
Pellegrino da Modena.	*Raffaele d'Urbino.* Hiſtory.
Girolamo Genga d'Urbino.	*Pietro Perugino.* Hiſtory and Architecture.
Giovanni Antonio da Vezelli, call'd *Sodoma*, from his obſcene Paintings.	Naked Figures.

Born,

Born, Lived, Died, Aged.	Places of Reſidence, and principal Works.
Nat. 1469 *Ob.* 1517 *Æt.* 48	*Florence.* He invented the Layman.
Nat. 1470 *Ob.* 1524 *Æt.* 54	*Bologna* and *Rome.*
Nat. 1471 *Ob.* 1528 *Æt.* 57	*Nuremberg.* Inventor of cutting in Wood; his St. *Jerome* is much eſteemed.
Nat. 1474 *Ob.* 1564 *Æt.* 90	*Florence* and *Rome*, where, in the Chapel of the *Vatican*, is his celebrated Piece of the laſt Judgment.
Nat. 1477 *Ob.* 1511 *Æt.* 34	*Venice*, where is his Chriſt carrying the Croſs.
Nat. 1478 *Ob.* 1520 *Æt.* 42	*Florence.* He copied, after *Raffaele*, Pope *Leo* X. with ſuch Exactneſs, as to deceive *Julio Romano*, who painted the Drapery.
Flo. 1520	*Rome* and *Modena.*
Nat. 1476 *Ob.* 1551 *Æt.* 75	*Rome* and *Florence.*
Nat. 1479 *Ob.* 1554 *Æt.* 75	*Rome.*

Maſters and their Countries.	Whoſe Diſciples, and in what they excell'd.
Titiano Vecellio de Cadore.	*Gio. Bellino* and *Giorgione.* Hiſtory, Portraits, and Landſkips.
Baldaſſarro Perucci da Siena.	Hiſtory and Architecture.
Benevenuti Garofalo, of *Ferrara.*	*Titiano.* Hiſtory.
Raffaele Sancio d'Urbino, Prince of the Modern Painters.	*Giovanni* his Father, and *Pietro Perugino.* Hiſtory.
Domenico Beccafumi, call'd *Mecarino da Siena.*	*Pietro Perugino.* Hiſtory and Sculpture
Giov. Antonio Licinio, or *Regillo, da Pordonone.*	*Pellegrino.* Hiſtory.
Franco Sebaſtiano del Piombo, of *Venice.*	*Gio. Bellino.* Hiſtory.
Baccio Bandinelli, of *Florence.*	*Gio. Franc. Ruſtico.* Hiſtory and Sculpture.
Gio. Franceſco Penni, call'd *Il Fattore di Raffaele,* a *Florentine.*	*Raffaele.* Hiſtory and Landſkips.

Born,

Born, Lived, Died, Aged.	Places of Reſidence, and principal Works.
Nat. 1477 *Ob.* 1576 *Æt.* 99	*Venice*, where in Publick are above Fifty of his grand Pieces to be ſeen. He was particularly famous for his Colouring.
Nat. 1481 *Ob.* 1536 *Æt.* 55	*Rome*. He was the firſt who painted Scenes for the Theatre.
Nat. 1481 *Ob.* 1550 *Æt.* 69	*Rome* and *Ferrara*.
Nat. 1483 *Ob.* 1520 *Æt.* 37	*Rome* and *Florence*. His Cartoons at *Hampton-Court*.
Nat. 1484 *Ob.* 1549 *Æt.* 65	*Rome*, *Sienna*, and *Genoa*.
Nat. 1484 *Ob.* 1540 *Æt.* 56	*Venice*, *Mantua*, and *Ferrara*.
Nat. 1485 *Ob.* 1547 *Æt.* 62	*Rome* and *Venice*; at the firſt is his Piece of the Raiſing of *Lazarus*.
Nat. 1487 *Ob* 1559 *Æt.* 72	*Rome* and *Florence*.
Nat. 1488 *Ob.* 1528 *Æt.* 40	*Rome* and *Naples*.

Masters and their Countries.	Whose Disciples, and in what they excell'd.
L'Abbate Francesco Primaticcio, of *Bologna*.	*Giulio Romano*. History and Architecture.
Polidore da Caravaggio.	*Raffaele*. History and Architecture.
Giulio Romano.	*Raffaele*. History and Architecture.
Maturino, of *Florence*.	*Raffaele*. History.
Jacopo Caruci da Pontormo.	*Leon. da Vinci* and *Andr. del Sarto*. History and Portraits.
Pirro Ligorio, of *Naples*.	*Giulio Romano*. History and Architecture.
Antonio Allegri da Correggio.	*Mantegna*. History.
Giovanni d'Udine.	*Giorgione* and *Raffaele*. Ornaments in Stucco.
Lucas van Leyden, a *Dutchman*.	*Corn. Engelbert*. History and Portraits.
Rogero Bruxellensi, or *Roger vander Weyde*, of *Brussels*.	History.

Born, Lived, Died, Aged.	Places of Reſidence, and principal Works.
Nat. 1490 *Ob.* 1570 *Æt.* 80	*Bologna*, *Mantua*, &c.
Nat. 1492 *Ob.* 1543 *Æt.* 51	*Rome*, *Naples*, and *Meſſina*.
Nat. 1492 *Ob.* 1546 *Æt.* 54	*Rome* and *Mantua*.
Nat. 1492 *Ob.* 1527 *Æt.* 35	*Rome*.
Nat. 1493 *Ob.* 1556 *Æt.* 63	*Florence*.
Nat. 1493 *Ob.* 1573 *Æt.* 80	*Naples* and *Rome*.
Nat. 1494 *Ob.* 1534 *Æt.* 40	*Modena* and *Parma*.
Nat. 1494 *Ob.* 1564 *Æt.* 70	*Rome* and *Florence*. He revived Stucco-work, in uſe among the antient *Romans*.
Nat. 1494 *Ob.* 1533 *Æt.* 39	*Holland*, where his Bag-piper, (a Print) has been ſold for Sixty Ducatoons.
Ob. 1529	*Bruſſels*, where in the Hall of Juſtice he painted thoſe memorable Repreſentations.

Maſters

Maſters and their Countries.	Whoſe Diſciples, and in what they excell'd.
John Mabuſe, an *Hungarian.*	Hiſtory and Portraits.
John Schorel, a *Dutchman.*	*John Mabuſe.* Hiſtory.
Roſſo, of *Florence.*	Studied *Michael Angelo.* Hiſtory.
Michaele Coxie, of *Malines.*	*Rogero Bruxellenſi.* Hiſtory.
Martin Hemſkerck, a *Dutchman.*	*John Schorel.* Hiſtory.
Dominico Giulio Clovio, a *Sclavonian.*	*Giulio Romano.* Hiſtory and Portraits, in Miniature.
BattiſtaFranco, call'd *Il Semolei*, a *Venetian.*	*Michael Angelo.* Hiſtory.
Hans Holbein, of *Baſil.*	His Father. Hiſtory and Portraits.
Quintin Matſys, of *Antwerp.*	Hiſtory and Portraits.

Born,

Born, Lived, Died, Aged.	Places of Reſidence, and principal Works.
Ob. 1532	*Holland.*
Nat. 1495 *Ob.* 1562 *Æt.* 67	*Rome*, *Venice*, and *Utrecht.*
Nat. 1496 *Ob.* 1541 *Æt.* 45	*Italy* and *France*, where in the Palace of *Fontainbleau*, he did the Hiſtory of *Alexander*, in 24 Pieces.
Nat. 1497 *Ob.* 1592 *Æt.* 95	*Italy* and *Holland.*
Nat. 1498 *Ob.* 1574 *Æt.* 76	*Holland.*
Nat. 1498 *Ob.* 1578 *Æt.* 80	*Rome.*
Nat. 1498 *Ob.* 1561 *Æt.* 63	*Rome*, *Florence*, and *Venice.*
Nat. 1498 *Ob.* 1554 *Æt.* 56	*Baſil* and *London.* He painted all his Works with his left Hand.
Ob. 1529	*Antwerp.* He was firſt a Smith, and took to Painting thro' Love.

Masters and their Countries.	Whose Disciples, and in what they excell'd.
Perino del Vaga, of *Florence*.	*Andrei de Cori*, and *Ridolfi del Ghirlandaio*. History and Architecture.
Ugo da Carpi.	Cutting in Wood.
John Cornelius Vermeyen, a *Dutchman*.	History.
John Maio, of *Beverwyck*.	History and Battles.
Joachim Patinier, of *Dinant* in *Flanders*.	Landskips.
Girolamo da Carpi.	*Benevenuto Garofalo*. History.
Lambert Lombard of *Liege*, call'd *Suavius*.	History.
Francesco Mazzuoli, call'd *Parmegiano*, of *Parma*.	History and Portraits.
Giacomo Palma, call'd *Palma Vecchio*, a *Venetian*.	*Titian*. History and Portraits.

Born,

Born, Lived, Died, Aged.	Places of Reſidence, and principal Works.
Nat. 1500 *Ob.* 1547 *Æt.* 47	*Rome*, *Genoa*, and *Piſa*,
Flo. 1500	Found out the Art of Printing in *Chiaro-Oſcuro*, with three Plates to imitate Drawings.
Nat. 1500 *Ob.* 1559 *Æt.* 59	*Bruſſels*. His Beard was ſo long as to touch the Ground when he ſtood upright.
Nat. 1500 *Ob.* 1559 *Æt.* 59	*Bruſſels*.
Flo. 1520	*Antwerp*.
Nat. 1500 *Ob.* 1556 *Æt.* 56	*Ferrara* and *Bologna*.
Nat. 1500	*Holland*.
Nat. 1504 *Ob.* 1540 *Æt.* 36	*Parma*. He invented Etching.
Nat. 1508 *Ob.* 1556 *Æt.* 48	*Rome* and *Venice*. At the laſt is his St. *Barbara*.

Maſters

Maſters and their Countries.	Whoſe Diſciples, and in what they excell'd.
Daniele Ricciarelli da Volterra.	*Baldaſſar Peruzzi.* Hiſtory and Sculpture.
Franceſco Salviati, or *Franceſco di Roſſi*, of *Florence.*	*And. del Sarto* and *Baccio Bandinelli.* Hiſtory and Portraits.
Giacomo da Ponte da Baſſano, il Vecchio.	*Bonifacio.* Hiſtory, Portraits and Landſkips.
Giorgio Vaſari Arctino, of *Arezzo.*	*Andrea del Sarto* and *Michael Angelo.* Hiſtory, Portraits and Architecture.
Lelio Urſo da Novellara.	*Michael Angelo.* Hiſtory.
Niccolo Circiniano, call'd *Pomaranci Vecchio*, a *Florentine.*	Hiſtory.
Giacomo Robuſti, called *Tintoretto*, of *Venice.*	*Titian.* Hiſtory and Portraits.
Paris Bordone, a *Venetian.*	*Titian.* Hiſtory and Portraits.
Gioſeppe Porta, or *Salviati*, a *Venetian.*	*Franceſco Salviati.* Hiſtory.

Born,

Born, Lived, Died, Aged.	Places of Reſidence, and principal Works.
Nat. 1509 *Ob.* 1566 *Æt.* 57	*Rome* and *Florence.* At the firſt is his famous Deſcent from the Croſs. It was he who cover'd the Nudities in *Mich. Angelo*'s *Laſt Judgment.*
Nat. 1510 *Ob.* 1563 *Æt.* 53	*Rome* and *Florence.*
Nat. 1510 *Ob.* 1592 *Æt.* 82	*Baſſano* and *Venice.*
Nat. 1511 *Ob.* 1574 *Æt.* 73	*Rome, &c.* He writ the Lives of the Painters, in 3 Vols. Quarto.
Nat. 1511 *Ob.* 1587 *Æt.* 76	*Rome.*
Nat. 1512 *Ob.* 1612 *Æt.* 100	*Florence.*
Nat. 1512 *Ob.* 1594 *Æt.* 82	*Venice.*
Nat. 1513 *Ob.* 1588 *Æt.* 75	*Venice* and *France.*
Nat. 1515 *Ob.* 1565 *Æt.* 50	*Venice.*

Masters and their Countries.	Whose Disciples, and in what they excell'd.
Taddeo Zuccaro, of St. *Angola* in *Vado*.	His Father. History.
Sir *Anthony More*, of *Utrecht*.	*Schorel*. History and Portraits.
Francis Floris, of *Antwerp*.	*Lambert Lombard*. History.
Paolo Farinato, of *Verona*.	*Nicolo Golfino*. History and Architecture.
Pelegrino Tibaldi, of *Bologna*.	*Daniel da Volterra*. History and Architecture.
Andrea Schiavone.	Imitated *Parmegiano*, *Titian*, *&c.* History.
Gregorio Pagani, of *Florence*.	*Maturino* and *Polidoro*. History.
Luca Cambiagio, of *Genoa*.	*Gio. Cambiagio* his Father. History.
Girolamo Mutiano da Brescia.	*Moretto di Brescia*. History and Landskips.
Giovanni Stradano, of *Bruges*.	*Vasari*. History and Hunting-pieces.

Born,

Born, Lived, Died, Aged.	Places of Reſidence, and principal Works.
Nat. 1519 *Ob.* 1566 *Æt.* 47	*Rome*, &c.
Nat. 1519 *Ob.* 1575 *Æt.* 56	*Fanders*, *Italy*, &c.
Nat. 1520 *Ob.* 1570 *Æt.* 50	*Antwerp*, &c.
Nat. 1522 *Ob.* 1606 *Æt.* 84	*Verona.*
Nat. 1522 *Ob.* 1592 *Æt.* 70	*Bologna*, *Rome* and *Milan.*
Nat. 1522 *Ob.* 1582 *Æt.* 60	*Venice.*
Nat. 1525 *Ob.* 1605 *Æt.* 80	*Florence.*
Nat. 1527 *Ob.* 1583 *Æt.* 56	*Genoa.* He painted with both Hands.
Nat. 1527 *Ob.* 1592 *Æt.* 65	*Rome*, where he induced Pope *Gregory* XIII. to found the Academy of Painting.
Nat. 1527 *Ob.* 1604 *Æt.* 77	*Florence* and *Bruges.*

Masters and their Countries.	Whose Disciples, and in what they excell'd.
Frederico Barocci, of *Urbin*.	*Battista Venetiano*. Religious Subjects.
Bartolomeo Passerotti, of *Bologna*.	*Taddeo Zuccaro*. History and Portraits.
Paolo Caliari Veronese, of *Verona*.	*Antonio Badile*. History and Portraits.
Hans Bol, of *Mechlin*.	Miniature.
Dieteric Barent, of *Amsterdam*.	*Titian*. History and Portraits.
Antony de Montfort Brocklandt, a *Dutchman*.	*Francis Floris*. History and Portraits.
John Calker, or *De Calcar*, of the Village where he was born, in the Dutchy of *Cleves*.	*Titian*. History and Anatomy.
Cornelius Cort, of *Horn*.	Engraving History.
Archangelo Salimbeni, of *Sienna*.	History.

Born,

Born, Lived, Died, Aged.	Places of Reſidence, and principal Works.
Nat. 1528 *Ob.* 1612 *Æt.* 84	*Urbin* and *Rome.*
Nat. 1530	*Rome.*
Nat. 1532 *Ob.* 1588 *Æt.* 56	*Rome* and *Venice.*
Nat. 1534 *Ob.* 1593 *Æt.* 59	*Heidelberg* and *Amſterdam.*
Nat. 1534 *Ob.* 1582 *Æt.* 48	*Venice* and *Amſterdam.*
Nat. 1535 *Ob.* 1583 *Æt.* 48	*Leyden* and *Amſterdam*; at which laſt is his Hiſtory of *Joſeph*, much eſteem'd.
Nat. 1536	*Venice.* He deſign'd the Anatomy-Figures in *Veſalius*, and the Heads of the Painters in *Vaſari.*
Nat. 1536 *Ob.* 1578 *Æt.* 42	*Rome* and *Venice.*
Nat. 1536 *Ob* 1583 *Æt.* 47	*Sienna.*

Maſters and their Countries.	Whoſe Diſciples, and in what they excell'd.
Giov. Paolo Lomazzo, of *Milan*.	Hiſtory.
Benedetto Caliari, of *Verona*.	*Paul Veroneſe* his Brother. Hiſtory and Sculpture.
Charles van Mander, a *Dutchman*.	*Lucas de Heer*. Hiſtory.
Frederico Zucchero, of *Urbin*.	*Taddeo* his Brother. Hiſtory and Portraits.
Franciſco Baſſano.	His Father *Giacomo*. Hiſtory.
Peter Breugel, call'd *Old Breugel*, a *Dutchman*.	*Peter Cock*. Groteſques and Landſkips, with ſmall Figures.
Alexander Caſolan, of *Sienna*.	Hiſtory.
Martin de Vos, of *Parma*.	Hiſtory.
Bartholomew Spranger, of *Antwerp*.	Hiſtory.
Dioniſio Calvart, a *Fleming*.	*Proſp. Fontana*. Hiſtory.

Born, Lived, Died, Aged.	Places of Reſidence, and principal Works.
Nat. 1538	*Milan.* He wrote 7 Books of the Art of Painting.
Nat. 1538 *Ob.* 1598 *Æt.* 60	*Rome* and *Venice.*
Nat. 1539 *Ob.* 1607 *Æt.* 68	*Rome*, *Vienna*, and *Haerlem*; he wrote the Lives of the *Flemiſh* Painters.
Nat. 1540 *Ob.* 1609 *Æt.* 69	*Rome*, *France*, *&c.* He was choſen the firſt Prince of the Academy of Painting at *Rome.*
Nat. 1540 *Ob.* 1594 *Æt.* 54	*Venice.*
Flo. 1566	*Antwerp.*
Nat. 1542 *Ob.* 1596 *Æt.* 54	*Sienna*; where in the Church of St. *Francis*, is a dead Chriſt, by him.
Nat. 1542 *Ob.* 1604 *Æt.* 62	*Antwerp.*
Nat. 1546	*Rome*, *Vienna*, *Antwerp*, &c.
Nat. 1547	*Antwerp.*

Maſters and their Countries.	Whoſe Diſciples, and in what they excell'd.
Nicholas Hilliard.	Portraits in Miniature.
Veſpaſiano Strada.	Hiſtory.
Matthew Bril, of *Antwerp.*	Hiſtory and Landſkips.
John Sadeler, of *Bruſſels.*	Engraving Hiſtory.
Giacomo Palma, jun. of *Venice.*	His Father *Antony.* Hiſtory.
Roland Savery, of *Flanders.*	Landſkips.
Cherubino Alberti.	His Father. Hiſtory and Engraving.
Raffaele da Reggio, of *Modena.*	*Fed. Zucchero.* Hiſtory and Landſkips.
Paul Bril, of *Antwerp.*	His Brother *Matthew.* Hiſtory and Landſkips.
Lodovico Carracci, of *Bologna.*	*Proſp. Fontana.* Hiſtory.
Raphael Sadeler, of *Bruſſels.*	Engraving Hiſtory.

Born,

Born, Lived, Died, Aged.	Places of Reſidence, and principal Works.
Nat. 1547	*London.*
Nat. 1547	*Rome.*
Nat. 1550 *Ob.* 1584 *Æt.* 34	*Rome* and *Antwerp.*
Nat. 1550 *Ob.* 1600 *Æt.* 50	*Venice, Francfort,* &c.
Nat. 1551 *Ob.* 1628 *Æt.* 77	*Venice* and *Rome.*
Nat. 1551	*Utrecht.*
Nat. 1552 *Ob.* 1615 *Æt.* 63	*Rome.*
Nat. 1552 *Ob.* 1580 *Æt.* 28	*Rome* and *Antwerp.*
Nat. 1553 *Ob.* 1626 *Æt.* 73	*Rome*; where is his famous Piece of St. *Clement* 68 Foot long.
Nat. 1555 *Ob.* 1619 *Æt.* 64	*Rome* and *Bologna.*
Nat. 1555	*Venice.*

Masters and their Countries.	Whose Disciples, and in what they excell'd.
Antonio Tempesta, of *Florence*.	*John Strada*. Battles, Hunting, &c.
Otho Venius, a *Dutchman*.	*Fed. Zucchero*. History and Portraits.
Giulio Cesare Procaccini, of *Bologna*.	His Father, *Ercole*. History and Sculpture.
Adam van Ort, of *Antwerp*.	His Father *Lambert*. History.
Augostino Carracci, of *Bologna*.	*Dom. Tibaldi*. History and Engraving.
Henry Goltius, of *Mulbrec*.	History and Engraving.
Jacob Bunel, of *Blois*.	*Fed. Zucchero*, History.
Cav. Dom. Passignano, of *Florence*.	*Fed. Zucchero*. History.

Born,

Born, Lived, Died, Aged.	Places of Reſidence, and principal Works.
Nat. 1555 *Ob.* 1630 *Æt.* 75	*Rome.*
Nat. 1556 *Ob.* 1634 *Æt.* 78	*Rome*, *Antwerp*, and *Bruſſels.*
Nat. 1556 *Ob.* 1634 *Æt.* 78	*Rome*, *Venice*, *Modena*, &c.
Nat. 1557 *Ob.* 1641 *Æt.* 84	*Antwerp.*
Nat. 1557 *Ob.* 1602 *Æt.* 45	*Rome*, *Parma*, &c.
Nat. 1558 *Ob.* 1617 *Æt.* 59	*Rome*, *Naples*, and *Haerlem.*
Nat. 1558	*Rome* and *Paris*; where in the Church of the *Auguſtines*, is his Deſcent of the Holy Ghoſt, which, in the Judgment of *Pouſſin*, excells all the Pieces in this City.
Nat. 1559 *Ob.* 1639 *Æt.* 80	*Florence.*

Maſters and their Countries.	Whoſe Diſciples, and in what they excell'd.
Lodovico Cigoli, of *Florence.*	Hiſtory.
Annibale Caracci, of *Bologna.*	*Lod. Caracci.* Hiſtory.
Cav. Gioſeppe, Ceſare d Arpino, call'd *Gioſeppino*, of *Naples.*	Hiſtory.
Mark Garrard, of *Bruges.*	Hiſtory and Portraits.
Cornelius Danckerts de Ry, of *Amſterdam.*	Architecture.
Cav. Franceſco Vanni, of *Siena.*	*ArchangeloSalembeni.* Hiſtory and Religious Subjects.
Oratio Gentileſchi, of *Piſa.*	*Aurelio Lomi.* Hiſtory, large.
Hans Rottenhamer, of *Munich.*	*Tintoret.* Hiſtory, ſmall.
Henry de Keyſer, of *Utrecht.*	Architecture and Sculpture.

Born,

Born, Lived, Died, Aged.	Places of Reſidence, and principal Works.
Nat. 1559 *Ob.* 1613 *Æt.* 54	*Rome* and *Florence.*
Nat. 1560 *Ob.* 1609 *Æt.* 49	*Rome* and *Bologna.*
Nat. 1560 *Ob.* 1640 *Æt.* 80	*Rome*, *Naples*, &c. His moſt eſteem'd Pieces are his Battles, in the Vatican.
Nat. 1561 *Ob.* 1635 *Æt.* 74	*London.*
Nat. 1561 *Ob.* 1634 *Æt.* 73	*Amſterdam.*
Nat. 1563 *Ob.* 1610 *Æt.* 47	*Rome* and *Siena.* In the Vatican is his famous Piece of the Fall of *Simon Magus.*
Nat. 1563 *Ob.* 1647 *Æt.* 84	*Rome*, *Florence*, *London*, &c.
Nat. 1564 *Ob.* 1604 *Æt.* 40	*Venice* and *Bavaria.*
Nat. 1565 *Ob.* 1621 *Æt.* 56	*Amſterdam* and *Delft*; where he built that magnificent Tomb of the P. of *Orange.*

Maſters and their Countries.	Whoſe Diſciples, and in what they excell'd.
Toby Verhaec, of *Antwerp*.	Landſkips.
Henry Cornelius Vroom, a *Dutchman*.	*Paul Bril*. Views and Sea-pieces.
Abraham Blomaert, of *Gorcum*.	Hiſtory
Martin Friminet, of *Paris*.	Hiſtory.
Steffanino della Bella, of *Florence*.	Landſkips and Cattle.
Jan Brueghel, call'd *Velvet Brueghel*, of *Bruſſels*.	*Pet. Goe-kindt*. Landſkips, Fairs, *&c.* ſmall.
Michaelangelo Amerigi, *da Caravaggio*.	*Cav. Gioſeppino*. Hiſtory.
James Matham, of *Haerlem*.	*Hen. Goltius*. Engraving Hiſtory.

Born,

Born, Lived, Died, Aged.	Places of Reſidence, and principal Works.
Nat. 1566 *Ob.* 1631 *Æt.* 65	*Antwerp.*
Nat. 1566	*Venice, Haerlem,* &c. He did the famous Sea-fight between the *Engliſh* and *Spaniards,* in 1588. whence the Tapeſtry in the Parliament-houſe was wove.
Nat. 1567 *Ob.* 1647 *Æt.* 80	*Utrecht.*
Nat. 1567 *Ob.* 1619 *Æt.* 52	*Rome* and *Paris.*
Nat. 1568 *Ob.* 1664 *Æt.* 96	*Florence.*
Nat. 1569 *Ob.* 1625 *Æt.* 56	*Bruſſels.*
Nat. 1569 *Ob.* 1609 *Æt.* 40	*Rome, Venice,* &c.
Nat. 1571 *Ob.* 1631 *Æt.* 60	*Haerlem.*

Maſters and their Countries.	Whoſe Diſciples, and in what they excell'd.
Ventura Salimbini, of *Siena*.	His Father *Arcangelo*. Hiſtory.
Henry Hondius, of *Duffell*,	Deſigning and Engraving, Hiſtory and Maps.
Adam Elſheimer, of *Francfort*.	*Philip Uffenbach*. Hiſtory and Night pieces.
Guido Reni, of *Bologna*.	*Denis Calvert*. Hiſtory.
Gio. Battiſta Viola, of *Bologna*.	*Hannibal Caracci*. Hiſtory and Landſkips.
Marcello Provenzale, *da Cento*.	*Paul Roſſetti*. Hiſtory and Moſaic.
Sir *Peter Paul Rubens*, of *Cologn*, Prince of the *Flemiſh* Maſters.	*Adam van Ort*, and *Otho Venius*. Hiſtory and Portraits.
Franceſco Albano, of *Bologna*.	*Denis Calvert* and *Guido*. Hiſtory.

Born,

Born, Lived, Died, Aged.	Places of Reſidence, and principal Works.
Nat. 1573	*Rome, Siena,* &c.
Nat. 1573	*Hague.*
Nat. 1574 *Ob.* 1610 *Æt.* 36	*Rome.*
Nat. 1575 *Ob.* 1643 *Æt.* 67	*Rome* and *Bologna.*
Nat. 1575 *Ob.* 1622 *Æt.* 47	*Rome,* &c.
Nat. 1575 *Ob.* 1639 *Æt.* 64	*Rome*; where, in the *Palazzo Borgheſe*, is the Portrait of *Paul* V. in Moſaic, wrought with exquiſite Art and Judgment.
Nat. 1577 *Ob.* 1640 *Æt.* 63	*Antwerp, Italy, England,* and *France*; the Ceiling of the Banquetting-houſe at *Whitehall*, and the *Luxemburg* Galleries at *Paris*, are moſt admired by the Curious.
Nat. 1578 *Ob.* 1660 *Æt.* 82	*Rome* and *Bologna.*

Masters and their Countries.	Whose Disciples, and in what they excell'd.
Domenico Fetti.	*Lodovico Civoli.* History.
Jacques Fonquierre, of *Antwerp.*	*Jan Breugel.* Landskips.
Domenico Zampieri, call'd *Dominichino,* of *Bologna.*	*Denis Calvert.* History.
Cav. Giov. Lanfranco, of *Parma.*	The *Carraches.* History.
Simon Vouet, of *Paris.*	His Father. History.
Antonio Caracci, call'd *Il Gobbo.*	*Hannibale,* his Uncle. History.
Henry vander Borcht, of *Brussels.*	History.
Peter van Laer, called *Bamboccio* of *Haerlem.*	History and Landskips.
William Nieulant, of *Antwerp.*	*Roland Savery.* Landskips and Ruins.

Born,

Born, Lived, Died, Aged.	Places of Reſidence, and principal Works.
Nat. 1580 *Ob.* 1624 *Æt.* 44	*Rome*, *Mantua*, and *Venice*.
Nat. 1580 *Ob.* 1658 *Æt.* 78	*Antwerp*, *Paris*, &c.
Nat. 1581 *Ob.* 1641 *Æt.* 60	*Rome*, *Naples*, and *Bologna*; at the firſt of which Places is his celebrated Piece of the Communion of St. *Jerome*.
Nat. 1581 *Ob.* 1647 *Æt.* 66	*Rome*, *Naples*, and *Parma*.
Nat. 1582 *Ob.* 1641 *Æt.* 59	*Rome*, *Venice*, and *Paris*.
Nat. 1583 *Ob.* 1618 *Æt.* 35	*Rome*.
Nat. 1583	*Italy*, *Germany*, and *England*.
Nat. 1584 *Ob.* 1644 *Æt.* 60	*Haerlem*, and *Amſterdam*.
Nat. 1584 *Ob.* 1635 *Æt.* 51	*Rome*, *Antwerp*, and *Amſterdam*.

Masters and their Countries.	Whose Disciples, and in what they excell'd.
James Callot, of *Nancy*.	Engraving small Figures.
Cornelius Poelenburgh, of *Utrecht*.	*Abraham Blomaert*, Naked Figures and Landskips.
Cav. Gio. Francesco Barbieri da Cento, call'd *Guercino*, born near *Bologna*.	*Benedetto Gennari*. History.
Cornelius Johnson, of *Amsterdam*.	Portraits.
Gerard Segers, of *Antwerp*.	*Abraham Jansens*. History.
Gerard Honthorst, of *Utrecht*.	*Abraham Blomaert*. History and Night-pieces.
Sir *Balthazar Gerbier*, of *Antwerp*.	Miniatures in Water-Colours.
James Jordaens, of *Antwerp*.	*Adam van Ort*. History.
Nicolas Poussin, of *Audley*, the *Raphael* of *France*.	History and Landskips.

Born,

Born, Lived, Died, Aged.	Places of Reſidence, and principal Works.
Nat. 1586 *Ob.* 1635 *Æt.* 49	*Florence.* His Fair at this Place is a moſt curious Performance.
Nat. 1580 *Ob.* 1660 *Æt.* 74	*Utrecht*, *Rome*, and *London.*
Nat. 1590 *Ob.* 1667 *Æt.* 77	*Rome*, and *Bologna.*
Flo. 1620	*Amſterdam*, and *London.*
Nat. 1591 *Ob.* 1651 *Æt.* 60	*Antwerp*, and *Madrid.*
Nat. 1592	*Antwerp*, *London*, &c.
Nat. 1592	*Antwerp*, and *London.*
Nat. 1594 *Ob.* 1678 *Æt.* 84	*Antwerp.*
Nat. 1594 *Ob.* 1665 *Æt.* 71	*Rome.*

Maſters and their Countries.	Whoſe Diſciples, and in what they excell'd.
Pietro Berentini da Cortona.	*Baccio Ciarpi.* Hiſtory, Sculpture, and Architecture.
Jacques Stella, of *Lyons.*	Hiſtory.
Cav. Gio. Lorenzo Bernini, of *Naples.*	Hiſtory, Sculpture, and Architecture.
Sir *Antony Van-Dyck*, of *Antwerp.*	*Rubens.* Hiſtory and Portraits.
Viviano Codazzo, call'd *Viviano delle Proſpettive*, of *Bergamo.*	*Auguſtino Taſſo.* Buildings and Ruins.
Mario Nuzzi, call'd *Mario dai Fiori*, of *Orta.*	*Tomaſi Salini*, his Uncle. Flowers.
Claudio Gille, of *Lorrain.*	*Auguſtino Taſſo.* Hiſtory and Landſkips.
Jacques Blanchart, of *Paris.*	*Nicolas Bullery*, his Uncle. Hiſtory.

Born,

Born, Lived, Died, Aged.	Places of Reſidence, and principal Works.
Nat. 1596 *Ob.* 1669 *Æt.* 73	*Rome* and *Florence.*
Nat. 1596 *Ob.* 1647 *Æt.* 51	*Rome*, *Florence*, and *Paris.*
Nat. 1598 *Ob.* 1680 *Æt.* 82	*Rome* and *Paris.*
Nat. 1599 *Ob.* 1641 *Æt.* 42	*Antwerp*, *London*, &c.
Nat. 1599 *Ob.* 1674 *Æt.* 75	*Rome.*
Nat. 1599 *Ob.* 1672 *Æt.* 73	*Rome.*
Nat. 1600 *Ob.* 1682 *Æt.* 82	*Rome.*
Nat. 1600	*Rome*, *Venice*, *Lyons*, and *Paris*; where, in the Church of *Notredame*, is his Deſcent of the Holy Ghoſt, which they eſteem one of their fineſt Pieces.

Masters and their Countries.	Whose Disciples, and in what they excell'd.
Gaspar Dughet, called *Gaspar Poussin*, of *Rome*.	*Nicolas Poussin*. Landskips.
Michaelangelo Cerquozzi, call'd *Dalle Battaglie*, of *Rome*.	*Antonio Salvatti*. Battles and Fruit.
Daniel Seghers, the Jesuit of *Antwerp*.	*Jan Brueghel*. Flowers.
John Hoskins.	Portraits in Miniature.
Francis de Cleyn, a *Dutchman*.	History.
Will. Vande-Velde, call'd *Old Vande-Velde*, of *Amsterdam*.	Sea-pieces.
Andrea Sacchi, of *Rome*.	*Cav. Gioseppino*. History and Architecture.
Philip de Champagne, of *Brussels*.	History and Portraits.
Frances Perrier, of *Bourgogne*.	History and Etching.
Nicolas Mignard, of *Troyes*.	History.

Born,

Born, Lived, Died, Aged.	Places of Reſidence, and principal Works.
Nat. 1600 *Ob.* 1663 *Æt.* 63	*Rome.*
Nat. 1600 *Ob.* 1660 *Æt.* 60	*Rome.*
Nat. 1600 *Ob.* 1660 *Æt.* 60	*Antwerp.*
Flo. 1630	*London.*
Flo. 1630	*Mortlack.*
Flo. 1670	*Holland*, and *England.*
Nat. 1601 *Ob.* 1661 *Æt.* 60	*Rome.*
Nat. 1602 *Ob.* 1674 *Æt.* 72	*Paris.*
Nat. 1603	*Rome*, and *Paris.*
Nat. 1604 *Ob.* 1668 *Æt.* 64	*Rome*, and *Paris.*

Masters and their Countries.	Whose Disciples, and in what they excell'd.
Padre Giacomo Cortesi, call'd *Borgognone*, of his Country.	Battles.
Rembrandt van Ryn, of a Village near *Leyden*.	*Lasman*. History and Portraits.
Wenceslaus Hollar, of *Prague*.	Etching Beasts, &c.
Abraham Diepenbeck, of *Boisleduc*.	*Rubens*. History.
Adrian Brouwer, of *Haerlem*.	*Francis Hals*. Drolling-pieces.
Pier-Francesco Mola, of *Lugano*.	*Albani*. History.
William Baur.	*Brendel*. Landskips and Architecture.
Samuel Cooper, of *London*.	*John Hoskins*, his Uncle. Portraits in Miniature.
William Dobson, of *London*.	Portraits.

Born,

Born, Lived, Died, Aged.	Places of Reſidence, and principal Works.
Nat. 1605 *Ob.* 1680 *Æt.* 75	*Rome.*
Nat. 1606 *Ob.* 1668 *Æt.* 62	*Amſterdam.*
Nat. 1607 *Ob.* 1650 *Æt.* 43	*Antwerp*, *London*, &c.
Nat. 1608	*Antwerp.*
Nat. 1608 *Ob.* 1638 *Æt.* 30	*Antwerp.*
Nat. 1609 *Ob.* 1665 *Æt.* 56	*Rome.*
Ob. 1640	*Straſburgh*, and *Vienna.*
Nat. 1609 *Ob.* 1672 *Æt.* 63	*London.*
Nat. 1610 *Ob.* 1647 *Æt.* 37	*London*, and *Oxford.*

Maſters

Maſters and their Countries.	Whoſe Diſciples, and in what they excell'd.
Euſtache la Sieur, of *Paris*.	*Vouet*. Hiſtory.
Sebaſtian Bourdon, of *Montpellier*.	Hiſtory and Landſkips.
Charles le Brun, of *Paris*.	*Simon Vouet*. Hiſtory and Portraits.
Fillippo Lauro, of *Rome*.	*Angelo Caroſello*. Hiſtory in ſmall.
Carlo Maratti, of *Camorano*.	*Andrea Sacchi*, Hiſtory and Portraits.
Luca Giordano, of *Naples*.	*Spagnolet* and *Da Cortona*. Hiſtory.
Ciro Ferri, of *Rome*.	*Peter da Cortona*. Hiſtory, and Architecture.
Francis Barlow, of *Lincolnſhire*.	Birds and Beaſts.
Sir *Chriſtopher Wren*.	Architecture.

Born,

Born, Lived, Died, Aged.	Places of Reſidence, and principal Works.
Nat. 1617 *Ob.* 1655 *Æt.* 38	*Paris.*
Nat. 1619 *Ob.* 1673 *Æt.* 54	*France* and *Sweden.*
Nat. 1620 *Ob.* 1690 *Æt.* 70	*Rome* and *Paris.*
Nat. 1623 *Ob.* 1694 *Æt.* 71	*Rome.*
Nat. 1625 *Ob.* 1713 *Æt.* 88	*Rome.*
Nat. 1628 *Ob.* 1704 *Æt.* 76	*Rome*, *Naples*, &c.
Nat. 1628 *Ob.* 1690 *Æt.* 62	*Rome.*
Nat. 1630 *Ob.* 1702 *Æt.* 72	*London.*
Nat. 1631 *Ob.* 1722 *Æt.* 91	*London*; where he built ſeveral Churches, and the Cathedral of St. *Paul.*

Masters and their Countries.	Whose Disciples, and in what they excell'd.
Will. Vande-Velde, junior.	His Father. Sea-pieces.
Francis Vander-Meulen, of *Brussels.*	History and Views.
Sebastian le Clerc.	His Father. Engraving in general.
Isaac Fuller.	*Fran. Perrier.* History.
Henry Cook.	History.
John Riley, of *London.*	*Zoust* and *Fuller:* Portraits.
Sir *Godfrey Kneller.*	Portraits.
Raymond de la Fage.	Designing.
Giuseppe Passari.	*Carlo Maratti.* History.

Born,

Born, Lived, Died, Aged.	Places of Reſidence, and principal Works.
Nat. 1633 *Ob.* 1707 *Æt.* 74	*London.*
Nat. 1634 *Ob.* 1690 *Æt.* 56	*Bruſſels* and *Paris.*
Nat. 1637 *Ob.* 1714 *Æt.* 77	*Paris.*
Ob. 1676	*London* and *Oxford*; at the laſt, the Reſurrection in *All-Souls* Chapel is much eſteemed.
Nat. 1642 *Ob.* 1700 *Æt.* 58	*London*, *Oxford*, &c.
Nat. 1646 *Ob.* 1691 *Æt.* 45	*London.*
Nat. 1646 *Ob.* 1723 *Æt.* 77	*London.*
Nat. 1648 *Ob.* 1690 *Æt.* 42	*Toulouſe*, *Rome.*
Nat. 1654 *Ob.* 1714 *Æt.* 60	*Rome.*

Masters and their Countries.	Whose Disciples, and in what they excell'd.
Bernard Picart.	Engraving.
Sir *James Thornhill*, the *English Raphael.*	History.
Gerard Laireſſe, of *Holland.*	History.
Lewis Boulogne, of *France.*	History, &c.
Antony Watteau, of *Hainault.*	*Gillot.* History and Landſkips.
Nicolas Lancret, of *Paris.*	*Gillot. Watteau.* Engraving, History, and Ornament.
——— *Pater*, of *Hainault.*	*Watteau. Lancret.* Engraving.
Charles de la Foſſe, of *France.*	History, &c.
John Jouvenet, of *Rouen.*	His Father. History, &c.

Born

Born, Lived, Died, Aged.	Places of Reſidence, and principal Works.
Nat. 1623 *Ob.* 1733 *Æt.* 60	*Paris* and *Amſterdam.*
Nat. 1677 *Ob.* 1734 *Æt.* 57	*London*, *Oxford*, &c. the Cupola of St. *Paul*'s, and *Greenwich* Hoſpital.
Flo. 1700	*Holland.*
Ob. 1674 leaving two Sons, and two Daughters, all Painters.	*Paris.*
Nat. 1684 *Ob.* 1721 *Æt.* 37	*Valenciennes*, *Paris*, and *London.*
Nat. 1690 *Ob.* 1744 *Æt.* 54	*Paris.*
Flo. 1720	*Valenciennes*, and *Paris.*
Nat. 1636 *Ob.* 1716 *Æt.* 80	*Paris.*
Nat. 1644 *Ob.* 1717 *Æt.* 73	*Paris* and *Rouen.*

Masters and their Countries.	Whose Disciples, and in what they excell'd.
Noel Coypel, of *Paris*.	History, &c.
Anthony Coypel, of *Paris*.	His Father *Noel*. History, &c.
Noel-Anthony Coypel, of *Paris*.	His Father. History, &c.
Charles Coypel, of *Paris*, Son of *Anthony*, lately living.	His Father. History, &c.

Born,

Born, Lived, Died, Aged.	Places of Residence, and principal Works.
Nat. 1629 *Ob.* 1707 *Æt.* 79	*Rome* and *Paris.*
Nat. 1661 *Ob.* 1722 *Æt.* 61	*Paris.*
Flo. with his Half-Brother *Antony.*	*Paris.*
———	*Paris.*

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*** *To render this little Work as uſeful as we are able, we have here added the Roads that are commonly taken by* Engliſh *Travellers in their Way to* Paris. *The* French Post, *which is made uſe of in all Computations of Diſtance in* France, *contains two common* French *Leagues, of which* 25 *make a Degree. The Miles we have added, are third Parts of ſuch a League, and* 75 *of them are contain'd in a Degree. By this it appears, that they differ from* Engliſh *Miles, of* 70 *to a Degree, as* 15 *from* 14; *and from* Italian *Miles, of* 60 *to a Degree, as* 5 *from* 4; *and that the* 189 *Miles, which we have given as the Diſtance from* Calais *to* Paris, *are but little more than* 176½ Engliſh *Miles, or* 151 Italian.

The Road from Calais *to* Paris.

		Poſts	*Miles*	*Tot. Ms.*
From Calais				
—to Hautbuiſſon	Poſt	1	6	6
—to Marquiſſe	Poſt	2	6	12
—to *Boulogne*	Poſt ½	3½	9	21
—to Samers	Poſt ½	5	9	30
—to Cormont	Poſt	6	6	36
—to *Montreuil*	Poſt ½	7½	9	45
—to Nampont	Poſt ½	9	9	54

From

		Posts	*Miles*	*Tot. Ms.*
From Calais				
—to Bernay	Post	10	6	60
—to Novion	Post	11	6	66
—to *Abbeville*	Post ½	12½	9	75
—to Ailly le Haut Clocher	Post ½	14	9	84
—to Flixcourt	Post	15	6	90
—to Pecquigny	Post	16	6	96
—to *Amiens*	Post ½	17½	9	105
—to Hebecourt	Post	18½	6	111
—to Fliers	Post	19½	6	117
—to *Breteuil*	Post ½	21	9	126
—to Wavigny	Post	22	6	132
—to St. Juſt	Post	23	6	138
—to *Clermont*	Post ½	24½	9	147
—to Lingueville	Post	25½	6	153
—to Chantilly	Post ½	27	9	162
—to Luſarche	Post	28	6	168
—to Eſcouën	Post ½	29½	9	177
—to St. Denis	Post	30½	6	183
—to PARIS	P.roy*	31½	6	189
Thoſe who land at *Dunkirk* have four Poſts to *Calais*, viz.				
—to Gravelines	2Poſts	2	12	12
—to Calais	2Poſts	4	12	24

* The Poſt Royal is double Price.

The

The Road from Dieppe *to* Paris.

	Posts	*Miles*	*Tot.*	*Ms.*
From Dieppe				
—to Osmonville	Post ½	1½	9	9
—to Tottes	Post ½	3	9	18
—to Cambres	Post ½	4½	9	27
—to * *Rouën*	Post ½	6	9	36
—to Torge-Feret	Post	7	6	42
—to Bourg Baudoin	Post	8	6	48
—to Escouy	Post ½	9½	9	57
—to Tillers	2Posts	11½	12	69
—to St. Clair	Post	12½	6	75
—to Magny	Post	13½	6	81
—to Bordeau de Vigny	Post ½	15	9	90
—to *Pontoise*	2Posts	17	12	102
—to Franconville	Post ½	18½	9	111
—to St. Denis	Post	19½	6	117
—to PARIS	PRoy.	20½	6	123
From *Dieppe* to *Abbeville*, in the other Road to *Paris*, six Posts, *viz.*				
—to Ville d'Eu	3Posts	3	18	18
—to Abbeville	3Posts	6	18	36

For those who travel farther, it will be proper to procure at *Paris* the small engrav'd Book of Roads, which is re-published twice every Year, by Order of the Grand Master of the Posts.

* There is another Post Road from *Rouën* to *Paris*, which passes South of this thro' *Mante* and St. *Germain-en-laye*, and is much about the same Length.

F I N I S.

Livres Nouveaux qui ſe trouve chez John Brindley.

HIſtoire de Charles XII. Roi de Suede, traduite du Suedois de M. J. A. Nordberg, 4 vol. 4to. *Haye* 1748

Hiſtoire generale des Voyages, ou Collection de toutes les Relations de Voyages par Mer & par Terre qui ont été publiées juſqu'a preſent. Nouvelle Edit. avec un grand nombre de fig. 6 vol. 4to.

Tablettes Chronologiques de l'Hiſtoire univerſelle ſacrée & profane, eccleſiaſtique & civile, depuis la Creation du Monde juſqu'a l'Année 1743, par l'Abbé l'Englet du Freſnoy, 2 vol. 8vo. 1745

Dictionaire Geographique Portatif, 2 vol. 8vo. ——— *Haye* 1745

Abregé Chronologique de l'Hiſtoire de France, par M. Henault, 8 vo. 1747

Lettres d'un Peruvienne, avec la Suite, 12mo.

—— Idem, in Engliſh, 12mo.

Zadig, ou la Deſtinée, Hiſtoire Orientale, 12mo.

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Bijoux Indiſcrettes, 2 vol. 12mo. fig.

Lettres ſur l'Education d'un Prince, avec une Lettre de M. Milton, 12mo. *Lond.* 1745

W. Halfpenny's compleat Syſtem of Architecture, delineated in a Variety of Plans and Elevations of Deſigns for convenient and decorated Houſes, 4to. *Lond.* 1749